Dance and Dancers

NOVEMBER 1954

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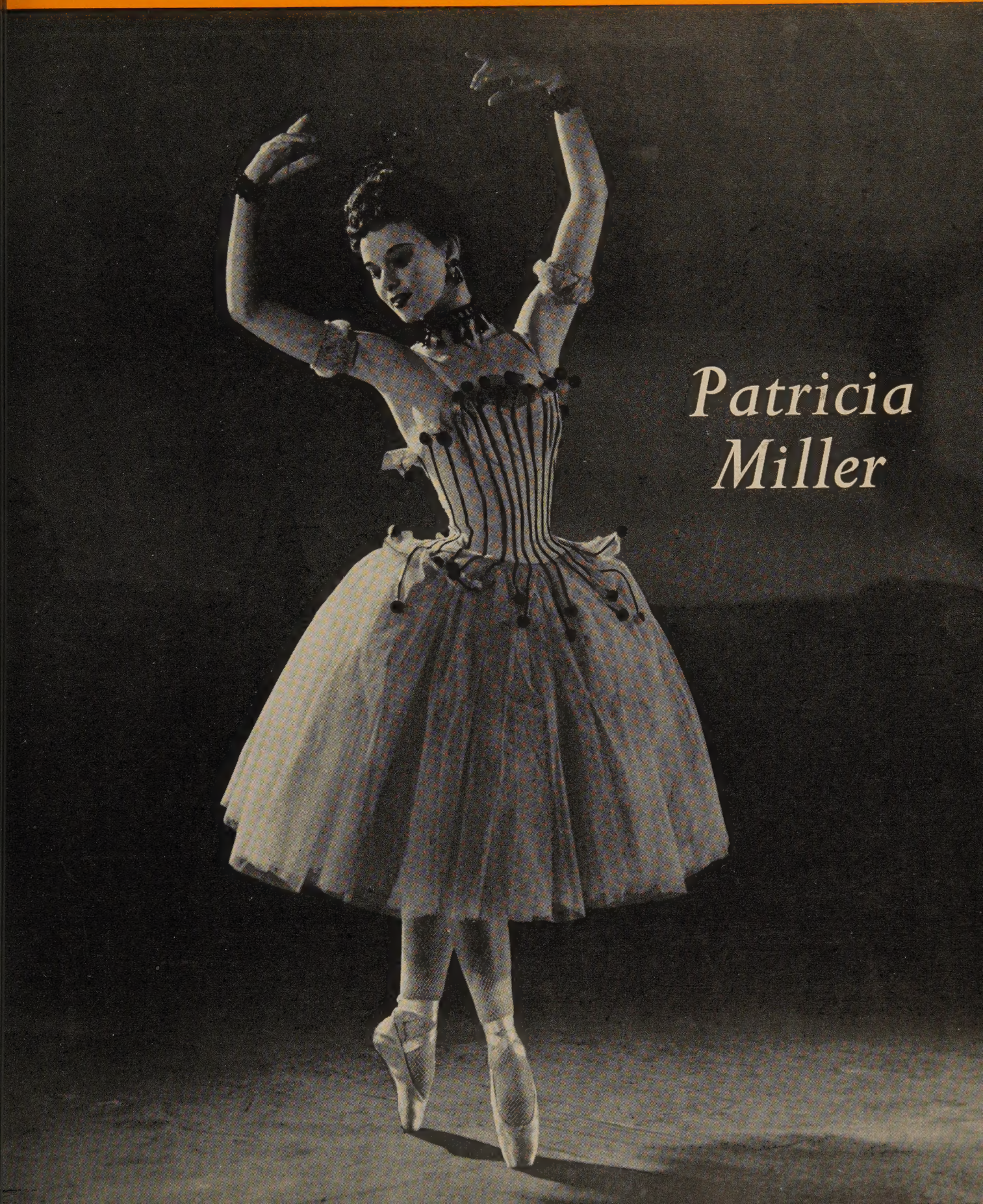

Patricia Miller

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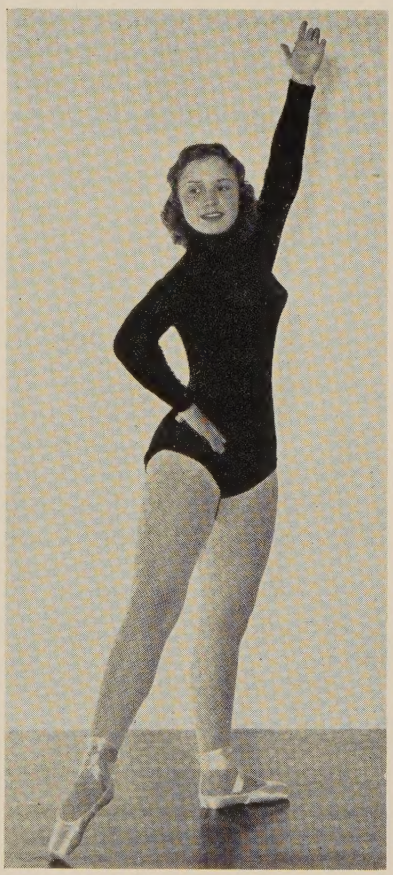

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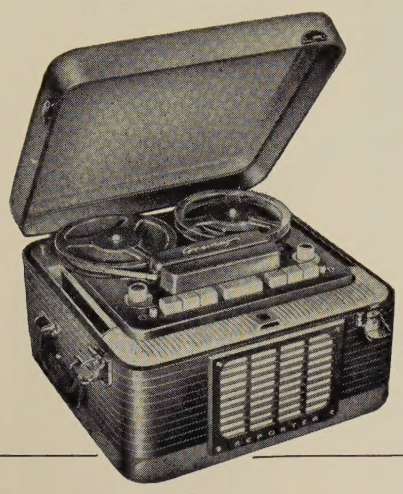

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Personality of the month

Photo: Lido

MICHEL RENAULT **Reason: For dancing four ballets in an evening during the recent season of Paris Opera Ballet at Covent Garden, and seeming fresher at the end than when he started.**

"BUT there must be some mistake," exclaimed a lady in the audience at Covent Garden as she looked at her programme, "nobody can dance four principal roles in an evening and survive." But Renault did *and* he survived. Admittedly his roles in *Suite en Blanc* and *Les Indes Galantes* were not particularly arduous but in *Les Mirages* and *Palais de Cristal* they were as exhausting as any one might find, yet he was at his best in the final ballet. In each programme it was the same thing.

"What would happen if Renault fell ill," somebody remarked after several evenings of this remarkable energy. Presumably the season would have collapsed though no doubt the Opéra company has plenty of other dancers up its sleeve. Renault epitomises the present French male dancer who seems to "give" more and have more verve than the male dancers of other countries. They seem to jump higher, turn faster and more. Their *batterie* is not always as good as it might be and their partnering is often casual. When characterisation is called for, Renault—and this is not a usual feature of the French dancer—gives a performance which gets right under the skin of the role.

Born in France, in 1927, he entered the Opéra School at the age of eleven. His virtuosity immediately attracted attention and he made rapid progress—Premier Danseur in 1942, Etoile in 1945. A progress unique in the history of the Opéra. As Etoile, he first danced with Chauviré in *Suite en Blanc*. Besides the roles he danced during the London season he has danced all the principal roles in the repertoire including: *Sylvia, Daphnis and Chloe, Le Chevalier et La Damoiselle, Apollon Musagéte, Serenade, Le Baiser de la Fée, La Mort du Cygne* and *La Grande Jatte*. He is undoubtedly one of the outstanding dancers of our time.

November 1954 Vol. 5 No. 11

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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THE PARTY'S OVER NOW

WELL, it was all quite a lot of fun wasn't it—or was it? Possible that neither the Ballet du Téâtre National de l'Opéra nor the Sadler's Wells Ballet feel that it was. It has been rumoured that in Paris there was a certain amount of critical intrigue and even in this sceptred isle a few instances of a similar nature were reported. Such things are, unfortunately, inseparable from the presentation of ballet in other countries. They are, in the long run, of supreme unimportance.

That an exchange between two national companies—one with the oldest tradition, the other with the youngest—has at last been brought about is the principal factor. Both France and England have had a chance to clarify, in their minds, what the other has to offer. In both countries there has been much that was disliked about the respective visitors, but that is not quite the point. Has either country seen in the other something that might benefit them in the future?

On both sides a major repertoire error was committed—there was a preponderance of works by one choreographer. This has marred many a season in the past and it probably will in the future.

In Paris, the Wells suffered by opening with a production of a classic which is literally on its last legs. This, in a city which respects *chic* and novelty above all else. In London, the Opéra suffered by an opening programme that had not been rehearsed enough on the very different stage of Covent Garden. This, in a city which demands a perfect finish to everything. Both bad mistakes which could well have botched both seasons.

But when the season in London settled down, one thing became blatantly obvious—the quality of the dancers. The Opéra Ballet has a magnificent collection of artists particularly of males. Not only did they dance well but they imparted a feeling that they were thoroughly enjoying what they were doing; in addition each projected a quite definite personality.

Admittedly in England we have had less than a quarter of a century to form a school; nobody will deny that we do not observe most painstakingly all the basic rules of the game. But the French have taught us that rules are but the mere foundation of a school, it is what each dancer brings to them that lifts the dance out of the academic display into the theatre. It seems that in England we are all trying to pour ourselves into the same mould so that eventually we shall hold little interest for anyone—ourselves least of all.

"After this we shall not be invited here again for at least a hundred years," declared a member of the Opéra ballet lugubriously on the last day of the London season. I most sincerely hope that this is a gross exaggeration as in company with many others I would like to see them dance here again as soon as possible. But the season has taught us that there may be possibly something more important than the exchange of companies. An exchange of choreographers and a temporary exchange of dancers is less expensive and might be far more worthwhile.

It is now old history that Margot Fonteyn finally emerged as a great ballerina after she had danced in Paris with Roland Petit's company, and that Ashton achieved international fame after he worked with New York City Ballet. Almost every foreign artist who has worked with Festival Ballet will admit how much they gained from working with Dolin; their recent visitor, Violette Verdy, is an obvious example. There is no doubt that such interchanges are of immediate benefit and a general realisation of this might be the fruits of the recent London-Paris exchange.

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The Wells at the Paris Opéra

Specially photographed by JOHN HART

FOR the first time in history, a major British ballet company has danced at the Paris Opéra. The two-week season of Sadler's Wells Ballet, starting on October 27, showed a repertoire including—two full-length classics, *Sleeping Beauty* and *Swan Lake;* four works by Frederick Ashton, *Les Patineurs, Daphnis and Chloe, Tiresias, Homage to the Queen;* one by Leonide Massine, *Mam'zelle Angot.*

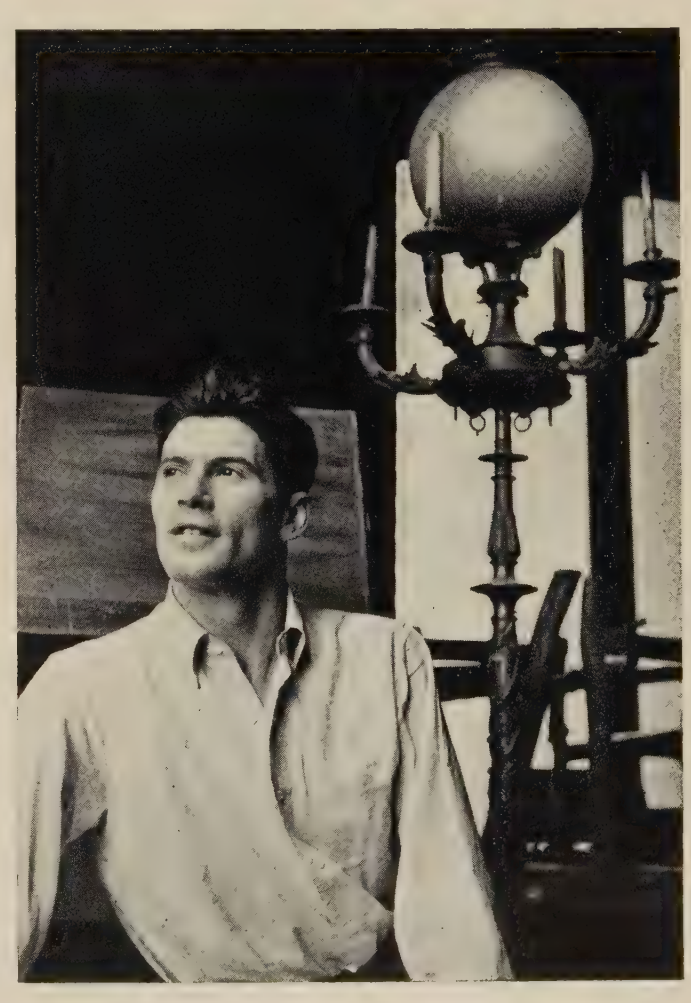
The reception from the public and critics was very mixed though at the end almost everyone got together and praised the full-length *Swan Lake.* Margot Fonteyn received an uneven reception from the critics though almost unanimous praise from the public. In *Sleeping Beauty,* the critic in *L'Information* found her "a remarkable executant after the manner of Hightower, but a good way behind her . . . she only lacks a little mime, a little life and grace—in a word, a little temperament—to become one of the foremost dancers of the present day." *Figaro* said "One only ceases to regret the impression which she gives of accomplishing a *tour de force*—a great dancer whose faults *The Sleeping Beauty* brings exaggeratedly into relief." On the whole the critics were so opposed to each other that the Paris public must have been a little puzzled as to what it was all about.

Elvin, in both the classics, was praised and so was Beriosova as The Lilac Fairy. None of the Ashton ballets was too well liked though here again the audience reaction was often at variance with the critics. *Mam'zelle Angot* was liked for its Derain décor. But it was *Swan Lake* that saved the day and as that came last in the season the final impression was far more favourable than the opening led one to believe possible.

A portfolio of unique pictures of a British company in various parts of the Paris Opéra. Above. Alexander Grant imitates the movement of the horses which decorate the roof of the Opéra.

Four dancers look at the poster which advertises their appearance in Paris. Valerie Taylor, Dorothea Zaymes, Julia Farron, Margaret Dale.

Right. Michael Somes in a pensive mood.



Down the roof of the Opéra comes David Blair, the male soloist who used to be the principal male dancer of the Sadler's Wells Theatre Ballet.

Making a frame for the most famous of all Paris landmarks—The Eiffel Tower—Alexis Rassine and Nadia Nerina also look at the city from the roof.

In one of the many foyers, which are such a charming feature of the Opéra's front-of-house, stands Svetlana Beriosova.

Left. A study in light and shade and composition of line in the Rotonde of the Opéra. Nadia Nerina at the barre.

There will be more photographs by John Hart, one of the Sadler's Wells Ballet's principal male dancers, in our Christmas issue. As well as studies of the dancers, we hope to include pictures of the company's tour of Italy.

The first company of France in London

by
PETER WILLIAMS

Yvette Chauviré, the principal Etoile of the Paris Opéra, as the Shadow in Lifar's Les Mirages *(right of the picture). Paulette Dynalyx, as the Moon is being carried on the shoulders of two shepherds.*

IT has taken the Paris Opéra ballet 275 years to to cross the channel and appear in London, so their recent season at Covent Garden was undoubtedly an historic occasion in the history of the dance. To be able to get the whole present position of French ballet into its true perspective it would have been better if they had come here after 268 years. In England we have now got a rather topsy-turvy view of the French dance. The company at the Opéra is, of course, the first company in France, but of all the collections of French dancers and choreographers seen in England since the war, this company has arrived last.

There is no doubt that Serge Lifar, the last of Diaghilev's principal male dancers, is the greatest influence on the French ballet. Since he went to the Opéra in 1930 he has been responsible for the renaissance of that august organisation, for the perpetuation of dance in the National Theatre, and for setting the seal on the form that the dance would take in France. His influence can be seen in the work of Roland Petit and Janine Charrat, the two most formidable of France's creators.

All three are masters of *pas de deux* and variations which at their best are sublime, at their worst are better than most. All three lack the ability to make anything interesting in their *ensembles*. All three, though Petit and Charrat less than Lifar, ignore the emotional content of music to such an extent that that other music could frequently be substituted and no harm done. This is a generalisation I know, and there are many instances in their choreography when this could be disproved, but it is more the rule than the exception. Music and choreography are not inseparable as with Balanchine or Ashton. All three bring to their work an excitement and sense of theatre which frequently causes one to overlook this fault. All three, Charrat less than Lifar and Petit, make little use of floor pattern which is curious because the seats are better raised in French theatres than they are in England. The work of all three is seen to its best advantage from stage level.

Liane Daydé, as Cupid, and Michel Renault as a Zephyr in Lander's Tableau des Fleurs *from* Les Indes Galantes.

But if the ballets of the Paris Opéra are not of equal excellence, and true appreciation rests more with the complete understanding of national characteristics, then the dancers are. The male dancers are virile, have fine elevation, the ability to turn almost *ad infinitum* and boundless energy. The girls are all strong technicians who have not been allowed to let their technical accomplishments swamp their personality.

The *corps de ballet*, because it is French and in that country they do not all like to do the same thing at the same moment, could not always suppress the individuality of its members. On the other hand it comprised a fine body of dancers which would not have been possible at the pre-Lifar Opéra. There is no doubt that the whole season gained immeasurably owing to their unflagging vitality.

A general fault noticeable throughout the company was a tendency to poke the head and neck forward which, apart from throwing the dancers off their true centre, gave many of them the appearance of being much older than they actually are. Many of the dancers had too short necks and their *port de bras* was untidy. An interesting point in each of the long programmes was that as the evening wore on the dancers seemed to gain strength rather than lose it.

The opening programme on September 28, was designed to show the company as a whole rather than the individual dancers and also to give an all-over picture of the type of work that the Opéra has produced since the war.

First Programme

SUITE EN BLANC

THIS very grand divertissement was first given at the Opéra in 1943, but is well-known in England because the Ballet du Marquis de Cuevas gave it during its first two seasons at Covent Garden and in the British provinces. It is a massive work which shows the full strength of any company.

Lalo's lush score (based on his music for the ballet *Namouna*) suggests a magnificence that the white costumes and tutus against black velvet curtains do not always realise. There are few ballet scores more exciting (cannot somebody revive *Namouna*?) and it should be matched with an opulence in decoration.

Nor does Lifar's choreography, except when the full company is on the stage, appear to be as impressive as it should. The music swells to a rich *crescendo* and the dancers do little other than walk about. It is a ballet of uneven quality which could be far more effective if it worked-up gradually to the climax which is what saves it in the end.

Chauviré slipped rather badly in the *pas de trois* on the opening night and her performance in this work suffered as a result. The *pas de cinq* for Claude Bessy and four boys (Francetti, Touroude, Duflot and Descombey) was notable for the beautifully finished *double tours en l'air* of the boys; this number was much better with Josette Clavier a few nights later. Nina Vyroubova brought her Russian strength to *La Cigarette* while Algaroff tired quickly in *Mazurka* (the following performance he was back on form) which caused it to lose the impact that Skibine always achieved in this character variation. Serge Lifar looked so worried that he was going to drop Liana Daydé in the *Adage* that this *pas de deux*, as a consequence, went for nothing. The final variation, *La Flute*, showed a Chauviré recovering from her early mishap. It is a charming variation in which the movement simulates the notes of the flute *obbligato*.

LES MIRAGES

IN 1947, Lifar and the designer, Cassandre, got together and concocted a romantic story about a young man who enters the Palace of the Moon and finds himself in possession of the key of dreams. Three mirages pass before him—a Chimera who eludes him. Riches which slip from his grasp and Love which is snatched from him by death—but always he is followed by his shadow which he eventually recognises as his only companion.

Lifar and Cassandre made themselves respectively responsible for the choreography and designs while Henri Sauguet was brought in to compose the music.

It is the perfect ballet plot which never quite achieves what it should owing to its extreme length. To get the contrast between the everyday Young Man and this lunar vision, the palace and its occupants have been given the opulence of an eighteenth-century apotheosis.

Here again a sounder basic construction

Nina Vyroubova in two contrasting roles. Left. In her solo from Lifar's Variations *which was designed to show each of the company's six Etoiles. This charming divertissement was one of the greatest successes of the London season. Photo: Fred Brommet*
Above. In the title rôle in L'Oiseau de Feu *with Youly Algaroff as Prince Ivan. Though opinions differ about the superiority of this Lifar version of the Russian fairy tale, most people agree that these two artists gave very fine performances.*

would have brought the work alive. There are several weak passages notably the episode of The Merchant (Max Bozzoni) and his untrustworthy attendants. The main importance of the work lies in a really beautiful *pas de deux* for The Young Man (Michel Renault) and His Shadow (Yvette Chauviré) and also a variation for her. Both dancers dominate the ballet to such an extent that it is unthinkable without them. Chauviré is a great artist as well as dancer and her Shadow is a touching persistent creature. Renault also shows a great sense of characterisation which makes his Young Man an alternatively arrogant and bewildered person. As Love, Micheline Bardin was suitably luscious.

LES INDES GALANTES (Tableaux des Fleurs)

RAMEAU'S opera-ballet was first produced at the Paris Opéra in 1735, the revised version in 1952. The revival was intended to bring together all the resources of France's national lyrical theatre—singing, dancing, elaborate and wonderful stage effects. The idea of bringing the *Tableau des Fleurs* to London was presumably to give an example of the Opéra's illustrious past as well as to show the kind of thing which is today so successful in France.

Dumped into the middle of a long programme this excerpt, lacking as it did any of the startling effects which only the Opéra can provide, was hardly shown at its best (a few nights later it was far more successful as an opening ballet). The long vista of topiary and architectural detail garlanded with chandeliers, nearly sixty of them, was impressive enough. As also were rich be-plumed fantastic costumes, based on an eighteenth-century court fête by Moulène and Fost. The singing of the Opéra chorus was not of noticeably high standard and that fine singer, Janine Micheau, in green top-boots, seemed rather lost.

There is possibly no choreographer in the world today better than Harald Lander at reconstructing dances of another age. His four *entrées* are well-devised and he had been most successful in emulating the style of the eighteenth-century dance. As the Rose, Micheline Bardin brings a floating beauty to the role created by Marie Sallé and later danced by Camargo. Always in, what one imagines to be, the style of the period, she most successfully evoked a rose blown by a breeze (Renault) and a stronger wind, Boreas (Raoul Bari). In spite of a fierce and virile Persian (Pierre Lacotte), the gentle dancing suffered by being the soft-centre of a contemporary choreographic sandwich.

LE PALAIS DE CRISTAL

THE bottom half of this sandwich was provided by the strongest of all contemporary choreographers—Georges Balanchine. His version of Bizet's only symphony was the blue-print for the later version known as *Symphony in C* for the New York Ballet and the Royal Danish Ballet. Balanchine created *Le Palais de Cristal* for the Opera in 1947, with Leonor Fini designs.

The French dancers lack the machine-precision of the Americans and the gaiety of the Danes, but they give each of the four movements a personality lacking in the other versions. The fact that it was "designed", and well designed by Fini (a different colour for each movement and an unobtrusive but suitably massive setting), helped considerably to clarify the pattern of the choreography.

Madeleine Lafon and Algaroff brought lightness to the First Movement—Rubies. Lafon is a good dancer who leaves no indelible impression behind her. Algaroff has nobility and elevation. Christiane Vaussard, in the Second Movement (Opals?) is so strong she looks as though she would never tire; she gives the impression of unlimited strength. She has a breadth of movement not always to be found in French dancers and there is nothing untidy about her work. Her partner, Max Bozzoni, rather lacks nobility for classical, or neo-classical, roles and spends too much time bending forward as though he had a pain in his tummy.

Bardin and the inexaustible Renault made the Third Movement (Emeralds) effervescent. Bardin is all that one thinks of when anyone mentions the words—French ballerina. She has a warmth that crosses the footlights; sometimes she seems to be oogling the audience. Her limbs appear soft, a fact which further acquaintance with her work revealed to be most deceptive.

The final movement (Diamonds) was lead by Josette Clavier and Pierre Lacotte. She is an excellent dancer with a nice clean line and a delightful personality. He has a good stage presence, elevation and nice free movement but some of his work is marred by the fact that he tends to lean forward.

Second Programme

VARIATIONS

THE second programme, starting October 1, was the best of the lot. Opening with the *Tableau des Fleurs* from *Les Indes Galantes*, the only sensible placing of it in any programme, it was followed by the romantic divertissement which Lifar arranged for the six *étoiles* of the company—Lafon, Bardin, Chauviré, Vaussard, Daydé and Vyroubova. Each of the variations was designed to show the particular qualities of each dancer (Chauviré's variation was originally created for Darsonval).

It all amounted to some of Lifar's best choreography. In white Sylphide costumes, relieved by a different spray of flowers at the waist of each, the ballerinas drifted through a series of dances as beautiful as anything one is likely to see. The *entrées* were in the romantic tradition and most original—sometimes a ballerina would be introduced by two dancers, sometimes she would appear in a group but each was different. The result was that the divertissement had a flow which bound it together and completely obviated the water-tight compartments into which variations of this kind often become enclosed. Every one of the dancers gave her best and the work enjoyed an enormous success with the public. Outstanding were the variations by Chauviré and Vyroubova.

The choice of Schubert music was not as happy as it might have been; possibly less popular romantic music would have made a better fusion.

GRAND PAS

CREATED three months after *Variations*, Lifar did the same for the male dancers of the company in *Grand Pas*. Without Andréani, who could not come to London owing to an injury, this display of male strength was possibly not so impressive as in Paris. Nevertheless in Renault, Bozzoni, Algaroff and Raoul Bari it was impressive enough. Devised in much the same way as *Variations*, with its different *entrées*, the choreography mainly showed the dancers' elevation and remarkable ability to turn. Apart from Renault, who was outstanding in all that he did, the work's main importance was to reveal Raoul Bari. A dancer rather too short to become a *danseur noble*, he has the mercurial quality of an Idzikovsky or Babilée—lovely *brisé volés* and *batterie*. Again like so many of the other dancers in the company he tends to poke his head forward. Again Lifar's use of Brahms music did not show the dancers to their best advantage but these two divertissement were so good on the whole that it was a pity that *Grand Pas* was only given once.

LE CYGNE

NO choreographer is credited with the choreography for this version of the *Dying Swan* to Saint Saëns music and it has little to do with Fokine's solo for Pavlova. Presumably it was arranged by Lifar and it certainly suited Chauviré to perfection. It was stronger than Fokine and less touching but it had a lyricism which made it none the less exciting. Only in the actual death did it not achieve poignancy—when a dancer is lying on the floor, a classical tutu suddenly looks absurd. Chauviré is a wonderful dancer with a fine straight back and immaculate finish. She has a gravity which somehow takes on the character of any rôle she is dancing.

PHEDRE

NO two people seem to agree about *Phèdre*, those who don't like it say it is too long and never gives the feeling of overwhelming tragedy. On both counts they are right for it has none of the brooding turbulence of Euripides nor the sonority of Racine. But the key lies in Jean Cocteau's own explanation, "A myth is a myth because poets take it up again through the ages and keep it alive." More than anyone else in this century, Cocteau has kept classic tragedy alive. In plays, films and now ballet, he has twisted these ancient myths and histories until they fit comfortably into a modern frame.

Where Cocteau left off and Lifar started will possibly never be revealed but the programme tells us that the book and designs are by Cocteau, the choreography by Lifar and the music (reviewed elsewhere) by George Auric. If I found it an absorbing and gripping work, I can still see that it has many faults specially in the unfolding of its narrative. It is not easy to convey in terms of the dance, a woman's burning passion for her stepson who when she finds that he loves another and that her husband (reported dead) still lives, then accuses her stepson of attempted seduction. Nobody other than Martha Graham could realise the full impact of such a tragedy so that the onlooker becomes embroiled in it like in Cinerama. Lifar-Cocteau's characters are like puppets which you look at through a thick wall of glass. But there is no denying that the whole makes very good theatre.

A simple Greek stage against a Mediterranean sea and sky forms the only setting. Sometimes the curtains of the stage part to reveal tableaux of either another part of the immediate action, allegorical figures controlling the destiny of the characters or some incident taking place elsewhere from the scene of immediate action. This confuses the issue for those who know not the story.

Effective use is made of the *corps de ballet* which, used as in Greek drama, reveal by their actions the nature of the principal characters. At one moment when the stage is swamped by dancers depicting the waves sent by Neptune, the result is less satisfactory.

In a role whose cloth was cut to the measure of Toumanova, Vyroubova starts off at a disadvantage as Phaedra. Fine dancer that she is, she never quite conveys her burning passion for Hippolytus or her horror at the enormity of her crime. Her acting needs a broader sweep which should be conveyed by her whole body. She did, however, succeed in dominating the work in spite of a most touching Oenone of Madeleine Lafon and a credible Hippolytus of Algaroff.

Cocteau's settings and costumes were beautiful—sun-baked colours against the azure Aegean. Simple though they were his use of yellow, mauve and various grades of orange made a splendid setting for the scarlet-cloaked black Phaedra. The whole work had the *chic* we have come to expect from a French company.

LE PRINCE IGOR

IT was Paris which first saw Fokine's dances from Borodin's opera in 1909, forty years later Lifar and Zvereff re-arranged them for the Opéra. Intended for a much larger stage, they looked rather cramped at Covent Garden—it seemed as though only half of Dobouzinsky's setting was being used. The singing chorus on the stage did not alleviate this overcrowded encampment.

I have always liked the used of the chorus and particularly the melancholy song which in many versions opens the ballet, but the presence of the captive slaves on the stage right from the start rather destroys the mounting excitement which can be achieved by bringing them on, group by group, later in the ballet. The abandon of the young Polovstian girls and boys seemed tame in comparison to recent versions and the warriors' dances somewhat lacked fire.

It was the Warrior Chief of Renault that gave the work its impact. He was a cruel forceful character who never let-up in his attempts to whip his subjects up into a state of frenzy. His make-up was excellent and his costume seemed to have stepped out of a heroic Tartar tapestry.

Individually Dobouzinsky's costumes, particularly those for the men, were better designed than those by Roerich but the effect, though colourful, never achieved the barbaric splendour of the ballet's first designer.

Third Programme

ENTRE DEUX RONDES

THIS love story of a Degas Dancer for a Statue in a public gallery has been seen in England on Television with Josette Clavier in the principal role. She gave a charming performance and the size of the work seemed not unsuitable for the television screen. When presented on an important stage such as Covent Garden and in the repertoire of France's first company, this minature—indifferently painted at that—becomes unacceptable.

Daydé, replacing Clavier, was unwell on the stage

Below. Serge Lifar as Icarus in his own Icare *which, in* 1935, *made a sensation for its use of percussive music.*
Photo: Lipnitzki

Right. Micheline Bardin and Michel Renault in the pas de deux *from Harald Lander's* Etudes.

at the first performance and one fully sympathised. Even restored to health at later performances she brought none of the quality that made Clavier's previous performance notable. As the Statue whose style of classical antiquity is intended to contrast and mingle with the nineteenth-century style of the Degas Dancer, Renault did the most he could. But not even his contribution succeeded in making this other than one of the most undistinguished works we have seen from an important choreographer.

ICARE

IN 1935, Lifar's experiment to percussive accompaniment was a work that looked as though it would lead the dance up untrodden paths. Lifar himself did not himself continue far with the adventure though others since have. Today its interest is mainly historical.

Icarus' early experiment in aviation which leads to his fall and death is a good theme—perhaps too symbolic—for an attempt to give the dance a new frontier. Much of the movement has been inspired by the *mudras* of the Kathakali Dance Drama of South India and that in itself is an interesting idea. But if the work is to retain its historical importance, and its retention seems thoroughly worthwhile, it might be better to hand the Icarus role over to a younger member of the company. Visually the Lifar of today is not the Apollo of pre-war days and even if he does still dance with great aplomb it is not convincing when Icarus looks older than his father, Daedalus. Some unwarranted laughter from the upper reaches of Covent Garden was not entirely unprovoked.

NAUTEOS

THIS ballet was reviewed in full by Marie-Françoise Christout in our last issue and I find myself in agreement with her on almost every point. At Covent Garden the work was shortened into one act and one scene (though the programme insisted that it was still in three acts), and was probably all the better for it. Its main value was to give another role to Chauviré and she rose to it magnificently. With Renault, she has one of the best *pas de deux* of Lifar's recent creation. She brought a lovely supernatural quality to the maritime queen, Leucothea; her every movement seemed to be dripping with sea water. In the title role, Renault brought a sound sense of characterisation combined with his formidable technique.

ETUDES

HARALD LANDER'S divertissement, which (to Riisager arranged Czerny Studies), runs the gamut of classical dance from *barre* to performance, was created for the Danish Royal Theatre in 1947. When Lander left Denmark for the Paris Opéra, he recreated the ballet in 1952 and it has enjoyed a deserved success. A trifle overlong, it nevertheless amounts to a magnificent display of the classical dictionary gaining momentum as it progresses. The work was justly accorded a great ovation in London.

It is perhaps not fair to compare the performances by the two companies because the Opéra dancers suffered from having to dance an extremely exhausting work at the end of a long and arduous evening. The result was that the whole thing lacked the finish of the Danes. Nor were matters made any better by it being shown against black curtains relieved by occasional arches and a tatty looking tree. In Copenhagen there is an admirable setting which opens out as the ballet expands.

As the ballerina, Bardin was excellent. She seems, of all the Opéra dancers, to be the most in accord with the old French school—the soft line and the bent knee. Therefore she is at her best in a Lander ballet. Renault, of course, bounded through it all with great *éclat* and he was well supported by Pierre Lacotte. In this production, the division between the stars and the rest of the company is far more marked; they stand away from the *corps* as if in 3-D. The Danish production was smoother. It would indeed be interesting if Lander could mount this work on an English company.

Fourth Programme

ROMEO ET JULIETTE

THE final programme of the season was unquestionably the weakest. Lifar's version of Tchaikovsky's symphonic poem, condensing the essence of Shakespeare's tragedy into the space of fifteen minutes, is well-known in England. It should remain as a concert presentation to which it is well suited.

Renault made a noble Romeo and Daydé a tender trusting Juliet but the choreography did not help them to give much of a danced interpretation of the immortal tragedy. A preponderance of turns fails to convey any great emotional stress. It is from the ebb and flow of Tchaikovsky's music that we get the necessary emotion; the dancing seems but an imposition.

PRELUDE A L'APRES-MIDI D'UN FAUNE

NO visible nymphs disturb the siesta of Lifar's faun. No visible movement on his part suggests in his choreography that they have passed in spite of the programme-note which says that the faun "is in turn enchanted and deceived by some passing nymphs, who are perhaps but creatures of his own imagination." No visible designed scenery suggests a lush Archaic glade in spite of the programme's suggestion that some black curtains and a tawdry grey rostrum are "Scenery and costumes after Bakst." No erotic suggestion, once so shocking to our grandparents, if the faun merely lies on his back to get his chest sunburnt. In fact, to quote the words of Caryl Brahms—"No Nijinsky."

L'OISEAU DE FEU

IT all depends on what you expect from ballet. Do you think that a ballet with a story should tell it? Or do you think that all narrative should be obscured by dancing? If you think the latter then Lifar's *L'Oiseau de Feu* is the one for you.

For me, I think that the ballet has a charming story which Fokine managed to tell most admirably as the Sadler's Wells Ballet recently proved. Not only this but there was also some wonderful dancing to Stravinsky's historic score.

Although there are some uncomfortable gaps, in Lifar's version, when there is nobody on the stage at all, the moment anybody appears they seem to dance their heads off.

Gone is the repose of Ivan's solitary appearances, of the entrance of the Enchanted Princesses or the majestic repose of the final wedding scene. Everybody is a-jig the whole time. This is a pity because Vyroubova makes a glittering Firebird and Algaroff with his noble line and romantic appearance should be the perfect Prince. Both do everything in their power to make these natural and supernatural beings live, but the dice is loaded against them. In the *pas de deux* does one get the feeling that he is trying to capture a strange avian creature? Never on your life. They are just two people engaged in a neo-classical *pas de deux*. The captive Princesses are just dancers with chains on their wrists and monstrous rout of Kostchei cavorts innocuously.

Some of Lifar's choreography is inventive and interesting but it bears scant relation to the tale and, on some occasions, to the music. The settings are not those used at the Opéra, but inferior copies made for the Monte Carlo season. What we saw was of monumental dreariness. A forest, apparently blasted by an atomic bomb in which the magic tree appears to have given up the struggle for existence, and a puny Russian hamlet are no substitute for the glowing magic of Gontcharova's designs. The costumes are better, though spangled and slit-skirted Princesses look as though they have wandered from a Russian scena at the Folies-Bergère. Wakhevitch is usually such a good designer that it was most disappointing.

GUIGNOL ET PANDORE

THE Punch and Judy characters of the Champs-Elysées puppet booths could well make a distinguished member of the *Petrouchka* family. This turned out to be a poor relation several times removed. Possibly it has more significance in France for it has been in the repertoire since 1944. Lifar's choreographic humour seemed as heavy-handed as Jolivet's score and Dignimont's designs which is strange from a country that can turn froth into fine art.

The saving grace of the whole affair was that it revealed another side of Renault's versatility. His study of Guignol was a mischevious and sprightly creation invested with a great sense of humour.

PRINTEMPS A VIENNE

TO Schubert's *Symphony No. 2 in B flat*, Harald Lander has made a ballet which has no pretentions of being important. It is completely light, gay and charming in the school of *Le Beau Danube*. The choreography has a nice musical flow which carries the dancers and the audience happily along. In a Viennese park the usual collection of grisettes, flower-girls, modistes, lovers and, of course, the military, romp gaily until it is time for the fireworks.

The first movement was led by Bardin, again as in *Etudes* so right for Lander choreography, and Algaroff as romantic-looking as Ivor Novello in his hey-day. Clavier and Lacotte made tender and attractive lovers in the second movement. She is the perfect *soubrette* and he was shown to his best advantage. He has an expressive face which should make him a useful member of the company. Daydé, as a Vivandiére, danced most of the third movement on *pointe* and dashingly led a posse of Hussars. It is always good to see so many good male dancers together at one time.

Maillart's grey setting and delightful sugar-bright costumes were as gay as a high-class confectioner's window which is the way one likes to think of Vienna in the Spring.

Three dancers of the Paris Opéra who, though they have not yet reached the rank of Etoile, are obviously on the way there.

Above right, Raoul Bari in Lifar's Grand Pas, *the male divertissement, in which he attracted such notice in London.*

Photo: Madoray

Left. Pierre Lacotte and Josette Clavier as the romantic lovers in the second movement from Lander's Printemps à Vienne.

Men dominate Soviet work

in the recent production of a new full-length ballet—*The Seven Beauties*—in Leningrad.

by EVAN SENIOR

Who, a few months age visited the USSR and saw ballets in Moscow and Leningrad. This is the fourth of his articles which are appearing exclusively in *Dance and Dancers*.

A NEW ballet in countries of Western Europe usually means a one-act ballet. But in Russia today the one act ballet is unknown. A new ballet means a whole evening's entertainment. When I asked why the shorter work, which makes up the bulk of the repertoire of Western companies, was not performed in the Soviet Union, the reply was a little condescending.

"For classroom work, as practice for ballet schools, perhaps—there may be such things. But we would not like this in our theatres, as a public spectacle."

I saw only one of the really new ballets in Russia—*The Seven Beauties*, about which everyone concerned with ballet had raved to me for days. I found a performance of it one night at the charming little Maly Theatre (*maly*, in Russian, means "small"), in Leningrad. True to the tradition of a colour scheme—the Bolshoi in Moscow was scarlet and gold, the Kirov in Leningrad peacock-blue and gold—the Maly Theatre had its own colour pattern: orange and silver, used in the decorations and even in the printing of the programme cover.

The Seven Beauties, now performed in all the major ballet theatres of Russia, is a spectacular four-act ballet set in the semi-oriental splendour of Azerbaijan, the district bordering the south and west of the Caspian Sea, in the 13th century. It is based on a poem, itself based on an ancient Azerbaijan legend, by Nizam, with music by the contemporary Azerbaijan composer Kara Karayev, and choreography by Gusev.

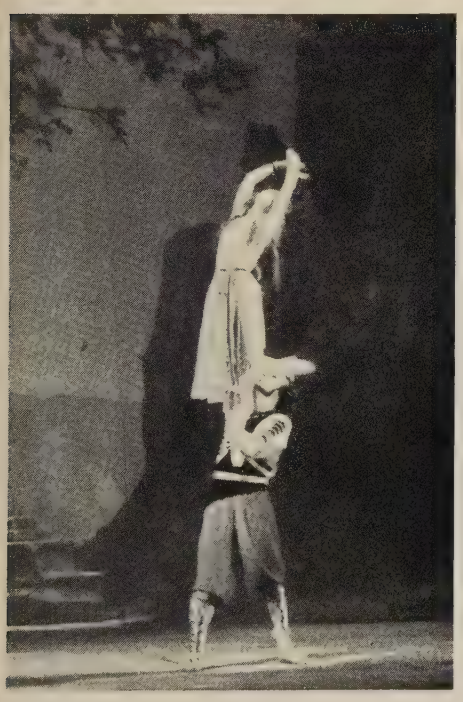
THE SEVEN BEAUTIES, spirits in a ruined mountain castle, seduce the Prince to forgetfulness of his kingdom, in the Kirov Theatre production. Photo: Tass

The "Seven Beauties" themselves are merely incidental to the story, which opens in a mountain pass where the young Prince Bakhram, ruler of a nearby territory, becomes lost in the mountains during a hunt.

He stumbles upon a ruined castle, inhabited by the spirits of seven beautiful girls, who seduce him to forgetfulness of his kingdom and encourage him to roam further into the wild mountains.

Again the absolute fidelity of the Russian designers to correct setting was evident. Only a few days later I found myself in this eastern spur of the Caucasian chain, among crags and ruined medieval castles of exactly the type used on the Leningrad stage.

Wandering into the mountains, the Prince comes upon the hut of the shepherd Menser, who lives there with his sister Aïsha. Bakhram immediately falls in love with the girl, who mistakes the young man for a mountaineer.



THE PRINCE (Zimin) meets Aïsha the shepherdess (Stankievitch) in her mountain retreat—a lift in the first act pas-de-deux, photographed by Evan Senior during the performance in the Maly Theatre, Leningrad.

Exciting combat of strength

Menser meets the newcomer, holds out his hand in greeting and the two engage in a friendly bout of exhibition of strength.

Choreographically this becomes one of the most exciting things I have ever seen on a ballet stage. For a good quarter of an hour the two dancers, magnificent physical specimens, engaged in a kind of "anything you can do, I can do better," display.

Turns, leaps, *enchaînements* of dazzling athletic virtuosity succeeded each other until one began to think it impossible that anything further could be attempted, that human bodies simply could not keep it up. But keep it up they did, to the wild enthusiasm of the audience, to music that became faster and faster. I almost gave up trying to look—and at the end I am quite sure that I was far more exhausted than the two dancers, Zimin as the Prince and Litvinyenko as Menser.

Menser is acknowledged as winner, and the Prince generously removes a jewelled belt and buckles it around the waist of his rival. Then follows one of the few sections of classical choreography in the work, a love-duet dance between Bakhram and Aïsha.

Athletic males swamp women

Almost from beginning to end *The Seven Beauties* is a magnificent athletic display for the male dancers—there is very little work for the women apart from some necessary *corps-de-ballet* of villagers and folk dancers, and a solo or two for Aïsha.

Talking about it with me later on, Zacharov at the Bolshoi told me that this ballet represented a revival of the original Russian idea of men being more important in ballet than women, such as might naturally be the case in folk-dancing, on which all the choreography is based.

The love-duet is interrupted by the arrival of the Prince's Vizier, leading a band of soldiers searching for their leader. They tell him that a neighbouring tribe has raided their country, and he puts himself at their head to go to the rescue. He offers Menser a place in his retinue, and orders Aïsha cared for at his palace in the meantime.

As soon at the Prince has gone the Vizier reveals himself in his true colours as a deadly enemy of his master. He hires two of the soldiers to murder the Prince during the battle in the mountains, and himself returns swiftly to the capital to take over power.

Back in the city, the villagers are oppressed by the exactions of their ruler, their condition now made worse by the evil Vizier who, thinking the Prince dead, has taken over the control of the state.

He refuses to ease the burden of work and taxes, and in triumph descends into the treasure vaults of the castle, in a magnificent scene of solo mime and dance in which he mounts the jewelled throne, puts on the crown, and runs through his avaricious hands the jewels and gold of the subterranean treasure-house. This scene, tensely and beautifully acted and danced, was mime at its very best, performed by a dancer of enormous athletic prowess—Phillippovski.

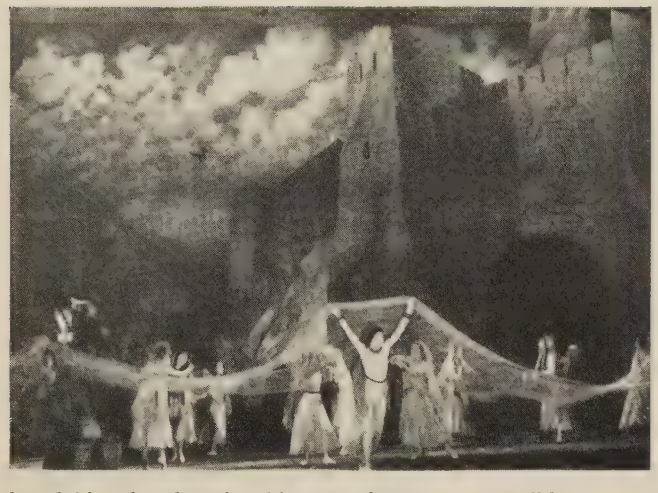
Tale of honour and dishonour

But his triumph is interrupted. Trumpets in the distance announce the return of the army, and to the Vizier's horror the Prince is still leading them, bringing captive one of the hirelings who had been bribed to murder him. The other had been killed in the attempted assassination.

Learning that so far the surviving soldier had not betrayed him, hoping that the Vizier would obtain his release, the traitor pretends a horror at the scheme and stabs the soldier, thus removing evidence against himself.

But the Prince soon reveals that his own designs against Aïsha are anything but honorable, nor will he believe the accusations of the villagers against the Vizier. Angrily he orders his soldiers to drive them from the castle gates, and takes Aïsha with him inside the castle in spite of Menser's attempts to save his sister.

In the great hall of the castle, hung with curtains and flaming braziers, glittering with gold thrones and jewels, Bakhram attempts his seduction of Aïsha. At first she had



(Left). Village girls in the Scarf Dance, outside the gates of the Palace. In the Throne Room (above) the dissolute young Prince refuses the danced plea of Aïsha (left) for freedom.

Photos: Evan Senior

loved him, but learning his true character, comes to hate him.

But Menser, leading a band of his mountain friends, breaks into the castle and rescues his sister, flinging at the feet of the helpless Prince the jewelled belt, pledge of friendship, which had been given to him at the first meeting in the mountains. As the Prince calls his guards, Menser and his men escape.

Back in a village in the mountains the peasants are in terror of the vengeance of the Prince, and plan to hide both Menser and Aïsha. As they do so, soldiers arrive, led by the Vizier. Nobody will give away the secret of the hiding place, in spite of threats and tortures.

The real corn not green

Desperate, and anxious to get rid of both the Prince and the rebel, the Vizier points to the cornfield at the back of the stage—not a painted one: a real cornfield with the young stalks just beginning to turn golden, the village's food supply for the coming year. Angrily he orders the troops to destroy it. In a magnificent dance, an exciting piece of choreography even more virile and athletic than the famous *Polovtsian Dances* in *Prince Igor,* the soldiers trample the corn underfoot to the anguished cries of the peasants.

But suddenly, unable to bear the punishment of inevitable starvation of his friends, Menser reveals himself. Roused, the villagers seize what weapons they can, rout the soldiers, and Menser and the Vizier are face to face, in a struggle which ends with the death of the traitor.

The Prince arrives, galloping in on horseback, to find his troops vanquished and the villainy of the Vizier revealed. By this time the peasants of the whole district are roused, and, joined by the remnants of the troops, they drive out the unworthy young ruler in a democratic ending which seems almost inevitable in most Russian theatrical spectacles.

Virility all the way

As a whole the ballet is more athletic "character work" than classical. From that point of view it is not only a splendid spectacle, but a *tour-de-force* of spectacular dancing from men of a type who simply do not exist in ballet in the West. It is, in fact, almost a succession of Polovtsian Dances from beginning to end, one after the other. Peasants, soldiers, palace attendants, all engage in the most exciting feats of sustained action I saw in all my experience of Soviet ballet. Here it is possible to see small-scale attempts at it for a few minutes at a time: in *The Seven Beauties* these dances, often ten minutes in length, follow one after the other until the eye becomes dazzled, until it becomes difficult to believe that any dancer could keep it up. But keep it up they do, pause for a few seconds, and then begin all over again.

Music right for dancing

The music is also exciting—exciting but far from good. Again, as in so many modern Russian scores, it has little connection between its parts. It follows the mood and the need of the choreography in much the same way as do our film scores, and heard apart from the ballet would probably have little to say for itself. But this is one of the cases where music and dance are practically indivisible, and from that viewpoint the score is exactly suited to its work, and so is an example of not particularly good music turning out to be a good ballet score.

But *The Seven Beauties,* whatever other faults it has, has none in dancing—in virile, powerful dancing that is excitement from beginning to end.

Stankievitch, the girl who danced Aïsha, has very little to do: a solo in the first act followed by an *adage* with Bakhram, leading the village dancers in the second, another solo in the third, and a solo and a *pas-de-deux* in the last. Choreography for her is hardly inspired—with what he had already done for the men, it is small wonder that the choreographer may well have run out of ideas for the women!

This, the Maly, is a small theatre; and its resources obviously do not run to a production on the same scale as those of the larger opera houses where *The Seven Beauties* is also in the repertoire and is probably given a more elaborate presentation. But this was colourful and exotic, and the palace interiors, with their barbarically bright curtains, oriental furnishings and blazing braziers hanging on chains, had a strong affinity with the Bakst setting that we know in *Sheherazade,* although darker in colour. A week later, in the semi-oriental south, I saw interiors furnished and draped in the same manner.

It may remind one of Bakst. But perhaps Bakst, too, had seen these Caucasian palaces.

Shall we ever see *The Seven Beauties* in Britain? Unless we breed an entirely different type of male dancer, or unless a Russian company brings it here, it is hardly likely.

Next month Evan Senior, who is also Editor of our companion magazine *Music and Musicians,* **will write about the production of that fairy-tale ballet,** *Cinderella.*

Since his return from Russia, Evan Senior has contributed three previous articles to *Dance and Dancers.* **In the August number:** *Is this the Second Ulanova* **about the new star Kondratieva who promises to become one of the world's great ballerinas. In September:** *Lakes of Swans,* **in which the various productions of** *Swan Lake* **were discussed. In October:** *The Beauty in Leningrad* **showed how the Leningrad production of** *The Sleeping Beauty* **is much fuller than versions outside Russia.**

FINAL ACT: The oppressed mountain folk, in despair at the threats of the Vizier and his soldiers, watch as Aïsha dances her determination to resist the advances of the Prince, surrounded by men using the traditional "rocking" movement of unhappiness.

Photo: Evan Senior

What's to be done with Junior?

The recent wage dispute of THE SADLER'S WELLS THEATRE BALLET brought the company into national prominence. It also brought to light the possibly surprising fact that a great number of people do not know exactly what the company is.

So as to throw more light on the reasons for the company's existence, we here give the case history of THE SADLER'S WELLS THEATRE BALLET as well as trying to assess its importance in the past and its use in the future.

by CLIVE BARNES

THE other week when the wage-bargaining activities of the Sadler's Wells Theatre Ballet were making small headlines in the national press and capturing a public interest jaded by news of docker's strikes and *blasé* over electricians' walk outs, a friend, blissfully uninterested in ballet, asked me a simple question. "What," he said, "is this Sadler's Wells Theatre Ballet?"

I started to reply condescendingly, only to realise with surprise that really I had only the vaguest idea of the right answer. I fobbed off my questioner with a genial generalisation, but all that day his query hung over my head like a question-mark. I asked other people, ballet-goers and critics. Of course everyone of them knew the answer, but unfortunately every answer they knew proved different.

Although their replies varied a good deal they could be roughly summarised under two headings: there were those who regarded the Theatre Ballet as, in the words of one of them, a kind of "graduation class" attached to the Sadler's Wells School; on the other hand some considered the Theatre Ballet a distinct and important company in its own right. Within these two general views my one-man "Gallup" poll disclosed considerable divergence of opinion.

Many of the people who thought of the company as an extra-mural extension to the School felt that it *should* be an entirely self-dependent troupe. Surprisingly enough there were others who, in pointing out the company's "attempts" at independence, considered that it would fulfil a more useful function if it restricted itself to providing stage experience for young dancers and aspiring choreographers.

The reason for this conflict of opinion among thoughtful ballet-goers is easy to understand. The Theatre Ballet's policy has appeared as anything but consistent during the company's nine years of existence. At the moment the Theatre Ballet's past seems wavering, its present unsteady, and its future uncertain.

Dancers for operas

The Sadler's Wells Opera Ballet, as the company was originally called, came into existence at the end of 1945 to dance in the operas given by the Sadler's Wells Opera Company. Before the war this stint had been undertaken by the Vic-Wells Ballet but when this company, under its war-time title of the Sadler's Wells Ballet, migrated to Covent Garden, the poor-relation opera company lost its dancers. These had to be re-placed.

In addition to this utilitarian function it was also felt that the new company could provide a useful stepping-stone between the spartan class-rooms of the School and the heady atmosphere of the Covent Garden stage. Finally the Theatre Ballet could be used to give young choreographers the experience they need to learn their craft. It will be seen that in conception the new branch of the Sadler's Wells Organisation was quite unequivocally a "junior" company.

Above. Two of the founder members of the Sadler's Wells Opera Ballet, as it then was; Joan Harris, as a Court Lady, and Alan Carter, as a Nobleman, in Ninette de Valois' The Gods Go A-Begging. *Photo: Gordon Anthony*

Left. Two more of the original members of the company: Leo Kersley, as The Master of Ceremonies, and June Brae, as The Lady, in Andrée Howard's Assembly Ball *(the first ballet to use Bizet's Symphony in C). Photo: Mandinian*

The fledgling company made its first appearance on Boxing Day, 1945, dancing in *The Bartered Bride*. It continued to rehearse and appear in operas during the early months of 1946, and on April 8 of that year presented its first full evening of ballet. The programme consisted of *Promenade, Assembly Ball* and *Casse Noisette,* Act 2.

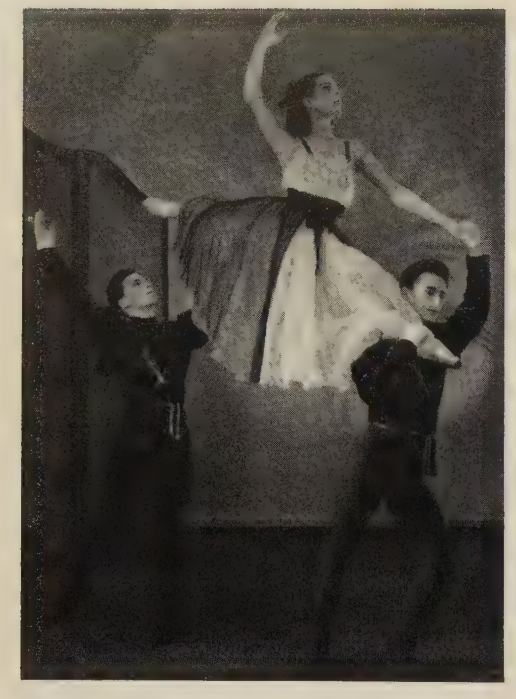
Among the young dancers were Anne Heaton, Nadia Nerina, Sheilah O'Reilly, Michael Boulton, Donald Britton, Alexander Grant, Michael Hogan, Eric Hyrst, and Kenneth MacMillan. These youngsters were led by a group of dancers already established that included June Brae, Joan Harris, Leo Kersley, Claude Newman and, later, Alan Carter. In addition, during the company's first season it had the services of such dancers as Pauline Clayden, Margaret Dale, Violetta Elvin, Frederick Ashton and Norman Thomson, all appearing as guest artists from Covent Garden.

In the first instance Andrée Howard was appointed as official choreographer to the company. Other ballets given were works like *Promenade* and *The Gods Go A-Begging,* which although part of the repertory of the Sadler's Wells Ballet were not regarded as suitable for presentation at the Royal Opera House. A start was soon made in giving young choreographers a chance to create ballets for the new group. During the first season Celia Franca, now Director of the Canadian National Ballet, produced *Khadra,* a work which remained in the repertory for many years.

In subsequent seasons this policy was energetically pursued. Franca followed up *Khadra* with her far less successful *Bailemos,* Anthony Burke (who had joined the company from Covent Garden especially to take advantage of the opportunities it offered for choreography) created *The Vagabonds* and *Parures,* Alan Carter made his choreographic debut with a comedy *pas de trois* called *The Catch,* John Cranko produced *Adieu,* and two ballets, Nancy McNaught's *Etude* and Cranko's *Children's Corner,* both first given by the R.A.D. Production Club, were revised, re-designed and taken into the repertory.

Old hands bolster repertoire

Apart from Cranko's brilliant evocation of children's toys, it must be confessed that none of the apprentice works showed any worthwhile promise, but the repertory was bolstered up with creations and revivals by



Donald Britton, Anne Heaton and Michael Boulton in Ashton's Valses Nobles et Sentimentales. *Photo: Angus McBean*

Nadia Nerina in her first created role as the Circus Dancer, with Donald Britton as The Boy in Howard's Mardi Gras. *Photo: Mandinian*

Sheilah O'Reilly and Hans Zullig in [illegible] *McNaught's Etude. Photo: Mand*

Andrée Howard, Frederiek Ashton, and Ninette de Valois. Among these were three ballets, *La Fête Etrange, Valses Nobles et Sentimentales* and *Les Rendezvous* which would give distinction to any company.

The young dancers acquired plenty of stage experience, the company at this time acting as a high-grade finishing school, polishing up its students before setting them off on the high road to fame, fortune, and Covent Garden. Before it was a few weeks old the Theatre gave up Alexander Grant, and Grant was followed by Heaton, Nerina, Hyrst, Britton, Boulton, MacMillan and quite a few lesser-known dancers. No sooner did a dancer achieve prominence at Sadler's Wells than he or she was whipped off to the Covent Garden *corps de ballet*. The older dancers of the Theatre Ballet left one by one until only Leo Kersley and a distinguished recruit from the Ballets Jooss, Hans Zullig, remained. The company was without doubt fulfilling the destiny laid down for it at its creation, even if its success in any absolute sense was less indubitable.

Change of policy

Then a strange thing happened—after four years of giving little more than classy student displays the company, either by accident or design, embarked on a course that was to lead it for a short time to a seemingly important position in the world of ballet. It started in the 1949/50 season. In quick succession Cranko was appointed principal choreographer to the company and created *Sea Change* and *Beauty and the Beast*, Michael Somes created his first ballet *Summer Interlude*, and the exodus of dancers was brought to a halt. The repertory was also given more weight by the production of *Swan Lake*, Act 2, and the revival of *Casse Noisette*. At the last matinee of the season a new ballerina, Svetlana Beriosova, made her debut with the company, and the last of the original "Old Guard," Leo Kersley, gave his final performance.

The 1950/51 season opened with the first ballet ever to be created for the company by a leading foreign choreographer, Balanchine's *Trumpet Concerto*. Even though this was a disappointing offering from so distinguished a hand, it at least indicated that the company had changed its status. That season Cranko choreographed *Pastorale, Pineapple Poll* and *Harlequin in April*, a trio of ballets that at once placed him in the forefront of English choreographers and established the company as an important creative force.

The Theatre Ballet's dancers were at this time an exceptionally strong and gifted troupe. Svetlana Beriosova, Elaine Fifield, Maryon Lane, Patricia Miller, Sheilah O'Reilly, David Blair, Donald Britton (who on his return from military service had elected to join the Theatre Ballet in preference to returning to Covent Garden), Stanley Holden, David Poole and Pirmin Trecu constituted a splendid group of senior soloists, and they were supported by at least another dozen dancers of considerable talent. What is more the company had a homogenity about it, rare among classical ballet companies.

Obviously the Theatre Ballet was going places and it came as no surprise to learn that the first place on its itinery was Solomon Hurok's continent of America. Before its departure at the end of 1951 it gave a farewell season at Sadler's Wells, where Ashton's new version of *Casse Noisette* and the company's first full-length classical revival *Coppelia*, were produced.

American triumph and defeat

The American tour proved a strange mixture of triumph and defeat. Box-office receipts were good, and audience reaction appears to have been favourable, but everywhere the company was confused with the "fabulous" Sadler's Wells Ballet. Tired out with the tour it played New York at the end of its journey and appearing in a large cinema, its reception by the New York critics was cool. The company's brief blaze of glory dying down, it returned to England.

Since 1952 the company's status has steadily declined. Ursula Moreton, its assistant director from the outset, on being called upon to take on more responsibility at the school, was replaced by Peggy Van Praagh, the company's ballet mistress. Cranko relinquished his position as Principal Choreographer and assumed the general position of choreographer, under Ashton, to the entire Sadler's Wells organisation. In the past two years ballets have been produced by Cranko, Margaret Dale, Walter Gore and Alfred Rodrigues, but although only one of these creations has been unfortunate the general standard has proved

Patricia Miller and Kenneth Macmillan as Poll and Captain Belaye in Cranko's Pineapple Poll. *Photo: Denis de Marney*

ine Fifield in the Polka from Ashton's Facade, *role which first brought her to the notice of public.* *Photo: Roger Wood*

David Blair as Harlequin in Cranko's Harlequin in April. *Photo: Baron*

Svetlana Beriosova as Alicia and David Poole as The Master of Treginnis in de Valois' Haunted Ballroom.
Photo: Denis de Marney

far from outstanding. For one reason or another enough dancers have left the Theatre Ballet in the past two years to float a full-scale company. As a result the quality of dancing has, at least for the time being, declined, a decline that has been accentuated by some of the remaining dancers failing to fulfil their earlier promise.

Naturally the picture is not entirely gloomy. Many fine dancers are left to the company and the group of senior soloists is still strong. In Alfred Rodrigues the company have their best bet for a choreographer since Cranko. It also has two moderately successful trips to the Edinburgh Festival; a tour of Belgium, Holland and Germany; a triumphant tour of South Africa all to its credit.

Donald Britton and Maryon Lane in Ashton's Les Rendezvous.
Photo: Denis de Marney

However the company is not such a vigorous, forceful organisation as it was a few years ago. Performances are once more taking on the atmosphere of a student show, the procession of dancers to Covent Garden appears to have started again (of course some dancers—Beriosova, for example—need to go to Covent Garden). And it is perhaps significant that the full-length Cranko-Britten ballet originally announced for the Theatre Ballet will now be given at Covent Garden.

As someone who has watched the company progress over its nine years of existence and has, I suppose, seen the majority of its performances in the London area, it seems to me that the present disappointing condition of the company has been brought about by the very same factor that governed the varying answers I got to my earlier question, "What is the Sadler's Wells Theatre Ballet?"

Until it is clearly decided whether the company should be a glorified "graduation class" or a distinct company with a character of its own, and until that decision becomes apparent without any ambiguity in the company's policy, I doubt whether it will be possible for this important, and moderately expensive, section of the National Ballet to play its full part in the ballet scene.

How successful has the Theatre Ballet been in giving experience to dancers and choreographers? Perhaps this might serve as some sort of guide; of the thirty-four listed soloists at Covent Garden last season, twenty-four were not listed before the Theatre Ballet's formation, of these twenty-four, sixteen have spent their entire career with the main company, while only eight have "graduated" from the Theatre Ballet.

Let us consider the opportunities the company has offered young choreographers. Counting Nancy McNaught's revival *Etude*, the company has presented new ballets by nine different choreographers, of whom Ashton, Balanchine, Gore and Howard might be said to have been established. Of the remaining five all but Margaret Dale had had previous stage experience of choreography, and Miss Dale had produced ballets on Television. Nor has the company proved a happy stamping ground for composers or designers. In nine years it has commissioned scores from only John Addison, Richard Arnell, Antony Hopkins and Leonard Salzedo. Orchestrations have been commissioned from Charles Mackerras.

None of these composers has yet been invited to produce a score for Covent Garden. The only designs commissioned by Covent Garden from an artist "discovered" at Sadler's Wells are those from Osbert Lancaster. It will be seen that the Theatre Ballet has hardly been prolific in its unearthing of new talent.

Another of the useful functions originally to be undertaken by the Theatre Ballet was to give young Covent Garden soloists the opportunity of appearing in leading roles. After the first season, the only young and promising Covent Garden soloists to have appeared with the company have been Margot Fonteyn (Odette, once), Michael Somes (Siegfried, twice) and Alexander Grant (the Rake, a number of times)—all three of these young soloists had in fact appeared before in the roles given to them.

Is the Theatre Ballet needed?

Because the two Sadler's Wells companies are so often on tour away from the opera companies at Sadler's Wells and Covent Garden, it has, I understand, become desirable to form a pool of student dancers, with Harold Turner as ballet-master, to appear in the operas at both theatres. Possibly this pool will remove from the Theatre Ballet's shoulders the responsibility for providing stage experience for young dancers, just as the existence of the Sadler's Wells Choreographic Group and Ballet Workshop are now able to undertake the task of searching for new creative talent.

It is, in my opinion, fairly clear that the vast majority of reasons that prompted the

(continued on Page 25)

curtain up!

The French Ambassador, Monsieur Massigli, talks to Beryl Grey at the party given in honour of the Paris Opéra Ballet in the Crush Bar at Covent Garden on October 30.

Beryl Grey, who has not been dancing for some time as she was having a baby, as ballerina of the Sadler's Wells Ballet acted as hostess to the visiting company. She returns to dance with her own company in December, but not before she gives two performances in the full Swan Lake *in Finland at the end of November. Photo: Barratts*

Welcoming ballerina

DISAPPOINTING as it must have been for Beryl Grey not being able to go Paris with the Sadler's Wells Ballet, the work she did as hostess to the visiting Paris Opéra company was of the greatest value to everyone.

Starting off by presenting a bouquet, intended for Yvette Chauviré, to someone else in the general *melée* of the company's arrival at Victoria Station, she went on to play a great part in the visitors' success in London. Her enthusiasm for the company during the intervals must have turned many a wavering person around to accepting the French company.

After the first night of the season, the French Ambassador and Madame Massigli gave a party at the French Embassy. Originally intended to welcome the dancers, the fact that the Nine Power Conference was taking place in London turned the party into a truly international affair. Talk about politics was more in evidence than the usual *"attitude* and *arabesque"* conversation. Several hundred extremely well-dressed people thronged the beautiful reception rooms of the French Embassy, trying to eat their chicken and steak in one hand while balancing a glass of champagne in the other.

Representing Sadler's Wells, in addition to Beryl Grey, were Harold Turner and Alfred Rodrigues. Best dressed woman was Yvette Chauviré. Most commented-upon guest, Monsieur Mendès-France.

Crush Bar à la Francaise

SLIGHTLY less formal but no less enjoyable was the party given by the Administration of Covent Garden in the Crush Bar after the performance two nights later. Plates of good food and endless bottles of wine ensured that this was possibly the best party given at Covent Garden since the war. Dame Ninette de Valois flew back from Paris for the occasion and was in the highest of spirits. Arnold Haskell seemed to be continually surrounded by *Les Petits Rats de L'Opéra.* Also present were several members of Festival Ballet spending their last night in London before leaving for their long American tour the next day.

Entente Culturale

THE most intimate of all was the party given by Monsieur Tony Mayer on the Sunday after the French ballet opened. Since the war, Tony Mayer, as Cultural Attaché at the French Embassy, has done wonderful work in bringing together the artists, and those attached to the arts, in both countries. The fact that London has seen so many French companies and artists and that there is now a strong bond of friendship between the arts of England and France, is largely due to the fine work that Monsieur Mayer has done.

Let Fonteyn have a private life

THE authoritative statement that Margot Fonteyn is not contemplating retirement for several years should silence the ghouls who are constantly spreading rumours about her imminent departure from the world of ballet. An artist with the self-sacrificing qualities of Fonteyn is not likely to give up while still improving as, miraculously, she still does constantly.

Now, however, the gossips have a new subject in rumours that she is to marry. Her own response on being questioned about this by a reporter was "Really I have nothing to say." It may of course be possible that she will get married within the next few months; her name has already been linked with a gentleman from Panama. But surely as a person who has given so much to the public as she has really deserves, in return, to be allowed some privacy in her personal affairs. If Fonteyn has found the man of her choice, then we should all be grateful that she has found the happiness that should be the reward of great service and she has the good wishes of every one of us. At all costs do not let her life be made miserable by the persecutions of sensation-mongers. In fact—Lay off Fonteyn!

Great loss to designing

OUR readers will have heard with regret of the death of the painter and designer, André Derain, in France on September 9. It was ironical that this should occur at a time when the two ballets he decorated for Sadler's Wells were in the repertory together for the first time in years—*La Boutique Fantasque* and *Mam'zelle Angot.*

It was Diaghilev who first brought Derain into the theatre with the production of *La Boutique Fantasque* in 1919. His only other work for the Diaghilev Ballet was *Jack-in-the-Box* in 1926. He was responsible for some of the most beautiful ballet décors of the past quarter-century. Those which immediately come to mind are *Salade* for the Paris Opéra, *Concurrence* for the de Basil company and *L'Epreuve d'Amour* for Ballet Russe de Monte Carlo. Since the war he has worked in the theatre and also designed a ballet for the first season of Roland Petit's Ballets de Paris.

It's bound to happen—

that the garlands will become entwined during the waltz in Sleeping Beauty *Act 1.*

Drawn by Peter Revitt

His naive sophistication, simplification and his wonderful use of colour will remain as a fine example to young designers long after the ballets themselves have been forgotten.

Somes the comedian

THE adroit flair for subtle comedy which Michael Somes revealed at certain moments in *The Firebird,* notably in the passage immediately before the breaking of the egg which contains Kostchei's soul, must have come as a surprise to many in the audience at Covent Garden during the recent Sadler's Wells season.

It is some years now since Somes was allowed to perform a really comic role but those who remember him as Captain Bay Vavaseur in Ashton's *Les Sirènes* will have no doubts of his gifts in this direction. Is it too much to hope that one day soon another comedy ballet will be created to exploit this facet of his talent? A really good comedy ballet would be a great asset to the present repertory at Covent Garden.

Ansermet set the pace

THE all too brief visit of Ernest Ansermet to conduct three ballets from the Diaghilev repertory for Sadler's Wells Ballet ended with a touching little ceremony when he was presented, on stage, with a massive laurel wreath on behalf of the company. Members of the orchestra who usually disappear from sight as soon as the curtain has fallen, remained in the pit to join in the applause—a rare and impressive gesture. There seems every possibility that Ansermet will return to conduct the ballet performances from time to time. He might even come back as soon as December.

It may have been owing to the high-standard of orchestral playing evoked by Ansermet which led indirectly to the booing of one of the regular conductors, later in the season, after a far inferior performance of one of the same ballets. Demonstrations of this kind are always regrettable but perhaps in this case some excuse was provided. During the evening the conductor had failed lamentably to give adequate support to two young artists dancing two of the most famous roles in ballet for only the second or third time.

Musicals are denuding ballet

WE revealed last month that April Olrich, having left the Sadler's Wells Ballet, is starring in the new Laurier Lister revue, *Pay the Piper.* She should not feel lonely because the other dancers in the show include Veit Bethke (formerly of Metropolitan Ballet), Kenneth Smith (Ballet Workshop, New-Ballet Company), Yvonne Barnes (Wells Theatre Ballet) and Malcolm Hughes (International and Ballet Comique). Between them these dancers have worked for almost every important post-war English company except the Festival, Rambert and Walter Gore companies. Even these three are represented since they have all used the services of Kenneth Rowell who is designing the revue.

Exhibitions promote sales

WITH Richard Buckle's Diaghilev Exhibition coming to London at Forbes House, Halkin Street, exhibitions seem to be in the news. A Liverpool shoe firm—England Smart Shoes Ltd.—recently promoted a ballet exhibition which attracted 2,500 people. Among the exhibits were a cloak belonging to Pavlova, autographed shoes of Pavlova and Genée together with ballet shoes of 1880 vintage, an oil painting of three generations of the Espinosa family and every type of modern dance and theatrical footwear together with a photographic gallery of ballerinas. In addition Miss Yolanda Gandolfi, daughter of E. Gandolfi the ballet shoemaker, gave talks on the manufacture of ballet shoes and the pupils of Shelagh Eliott Clarke gave daily demonstrations of every form of dance.

A very enterprising firm which others might do well to emulate.

Male star for Mona Inglesby

WE know our readers will join us in congratulating Major and Mrs. Derrington on the birth of a boy—Peter Charles—on October 12. Mrs. Derrington is of course, Mona Inglesby who as ballerina led her own company, International Ballet, for so many years and did such yeoman service in bringing the full-length classics to the British provinces. Though the company is temporarily disbanded, the International School carries on and Miss Inglesby now takes a great interest in that as well as sorting out Sergueff's notation of the world's ballet classics which were bequeathed to her.

Asked what her plans for the future were, Miss Inglesby replied, "The baby's routine comes first and when I have found out exactly what that means I intend to try and fit in some routine of my own."

TO MY DEAR ARTISTES OF
LONDON'S FESTIVAL BALLET.

I write to you all, though I am sending this letter to your Artistic Director, Anton Dolin, my dear Pat.

Under his leadership and the managerial organisation of Dr.Julian Braunsweg, London's Festival Ballet has, in the short space of five years, become an ambassador of the Ballet, not only in England but all over Europe.

As its Patron, I have watched with pride and criticism its many fine achievements and a few of its failures.

Now you go out to conquer fresh fields, the United States of America.

Just as Anton Dolin has served so honestly the art of the Ballet over these many years, now you will, with him at your side, carry out and uphold the tradition that is yours and prove yourselves good English Ambassadors of The Ballet.

That you go for your first visit to The United States of America under the auspicies of Mr.Sol Hurok pleases me, for his is a great name among impressarios of the arts.

Remember always my words, that not only am I your Patron, but your friend, and as I am proud of you, so be proud and worthy of yourselves.

Marie Louise

Oct: 1st 1954.

(Left). A reproduction of the letter sent by Princess Marie Louise, Patron of Festival Ballet, to the company on its departure for America on October 1. Since Festival Ballet arrived in Canada, it seems that they have heeded the Princess's advice. The opening stages of their tour have been triumphant, especially in Montreal.

Alicia Markova and Milorad Miskovitch during their recent stay in Hollywood where they were giving some performances. Markova returns to London in December to dance in Where the Rainbow Ends; *Miskovitch goes to Japan.*

Dishes honour French guests

UNDER the heading of Circle des Amis de la Danse Française, a number of people banded together to give a luncheon as a token of their appreciation of Yvette Chauviré (Etoile of the Paris Opéra), Serge Lifar (Conseiller Technique de la Danse of the Opéra) and Tony Mayer (French Cultural Attaché in London). In a private room at the Hyde Park Hotel on October 8, "Les Amis" also included Cyril Beaumont, Arnold Haskell, Richard Buckle, Ivor Guest, G. B. L. Wilson and Peter Williams.

Some of the dishes were named in honour of the guests—*Turbotin à la Damoiselle* for Chauviré, *Selle d'Agneau Icare* for Lifar, *Biscuite Glacé Ambassade* for Mayer.

Cyril Beaumont welcomed the guests and each replied charmingly in his or her own way. The *entente* was most *cordiale.*

happy birthday to...

		Nov.
Dianne Richards	Festival Ballet	13
Yvonne Barnes	*Pay the Piper,* revue	14
Anne Heaton	Sadler's Wells Ballet	19
Don Gillies	Choreographer in Canada	20
Ram Gopal	Dancing in America	20
Stella Claire	*The Boy Friend* in New York	23
Bryan Ashbridge	Sadler's Wells Ballet	25
Jocelyn Vollmar	Borovansky Ballet	25
Peter Wright	Sadler's Wells Theatre Ballet	25
Kara Valentine	Continental Ballet	26
Nicholas Magallanes	New York City Ballet	27
Shaun O'Brien	New York City Ballet	28
Philippe Perrottet	*Wedding in Paris,* musical	29
Alicia Markova	*Where the Rainbow ends* in London	Dec 1
Philip Chatfield	Sadler's Wells Ballet	2
Harold Turner	Sadler's Wells organisation	2
Moyra Fraser	*Airs on a Shoestring* revue	3
Sheila Falconer	Continental Ballet	9
Jean Guelis	Own group in Paris	9
Dolores Starr	De Cuevas Grand Ballet	9
Sally Bradley	Festival Ballet	10
Miro Zolan	Sadler's Wells Theatre Ballet	10
Kenneth Macmillan	Sadler's Wells Theatre Ballet	11

The opening of the ballet to celebrate the wedding of Theseus. *Photo: Scotsman*

(*Left. Moira Shearer as Titania and Robert Helpmann as Oberon in the* Nocturne. *Photo: Angus McBean*

Dancing in "The Dream"

Opinions from both sides of the Atlantic of the dancing in the much-criticised Old Vic production of *A Midsummer Night's Dream* for which Robert Helpmann and Frederick Ashton did the choreography. With Moira Shearer as Titania and Helpmann as Oberon, together with a *corps de ballet* of important dancers, this production has considerable interest to lovers of ballet.

In Edinburgh

THE Old Vic's production of *A Midsummer Night's Dream* had a special interest for ballet goers. It was probably the first time that Oberon and Titania, played by Robert Helpmann and Moira Shearer, are danced as well as acted by artists trained in the full classical tradition. It must also be one of the few occasions when the element of dance in the play has received proper attention. There was a *corps de ballet* of nineteen girls and eight boys, the décor and costumes were by Robin and Christopher Ironside, well-known already for their ballet designs for Sylvia.

In my opinion the production has been treated by the critics worse than it deserves, especially in view of the peculiar difficulties facing a producer of the play. The full houses which continually greeted its appearance in Edinburgh and New York suggest that Michael Benthall's solution of the difficulties may be more right than the critics allow.

The play is anyway a mixture. The aristocratic mortals, Theseus, Hippolyta and the lovers, are drawn from Ancient Greek mythology; the lowly Bottom, Quince and the other comics are drawn from Elizabethan England. The immortals, Titania, Oberon and the fairies are the poet's own creation. Here is mixture enough. To it Mendelssohn, a German, added incidental music in the taste of Victorian romanticism. How is such a play to be given unity?

Benthall, who produced it once before at Stratford-on-Avon in 1948, has tried to solve the problem by basing his present production on the Elizabethan idea of classical Greece. The fairies are treated neither as Greeks nor Elizabethans but as separate beings, the opposite to the mortal Theseus and the earthy Bottom. A reasonable enough interpretation.

The separateness of the fairies is given emphasis and point by the use of dancing. After all, fairies *should* dance and Shakespeare's fairies, in my opinion, including Puck in this play and Ariel in *The Tempest*, should be played by dancers. Philip Guard who plays Puck, is no dancer, but he moves like a dancer which is a great compliment, because at Edinburgh the dancers showed up the actors whenever they stood or walked together on the stage.

Except for the *Nocturne*, arranged by Frederick Ashton, Robert Helpmann has created the dances for the fairies and for the ballet which celebrates Theseus' wedding in Act III. Helpmann says he has tried to convey in the movements of the fairies the moonlight quality of a midsummer night, using *pointe* work for Titania and her train as an indication of flight. He confines himself to classical steps except when he gives Oberon's followers some peculiar writhing motions in the intermezzo which did not seem to suit the style when I saw the play, and which were changed soon after the company's arrival in America.

The dancers themselves reached a higher standard than usual for *corps de ballet* of this kind. The boys, make more of an impression than the girls, but were hampered by things like antlers on the backs of their costumes which sometimes got caught together and entangled in Oberon's long black cloak. As fairies, the girls moved too heavily and too mechanically to convince one that the flowers around would go undamaged or the grass unbruised. When, however, girls and boys appeared together as a formal *corps de ballet* for their "production number" at Theseus' wedding, they did very well. This was by far the best dancing in the play.

Helpmann has not been entirely successful in creating the illusion he wanted. The movements of the fairies never quite achieved the supernatural quality which can seperate the court of Oberon and Titania from the court of Theseus in the mind of the audience. It is, of course, only by movement and lighting that this supernatural effect can be achieved. The failure was partly due, perhaps, to a lack of invention in the choreography and to a too rigid adherence to the conventions of classical ballet. Even in Ashton's *Nocturne*, though he used endless lifts and *arabesques* (I counted sixteen *arabesques* for Shearer alone) the same earthbound feeling was always present. Shearer's dancing ability was wasted.

But the main culprit was the lighting. Only in the final scene did its quality give a kind of transparency to the fairies in the empty palace of Theseus. Suddenly they *are* supernatural and it is proper for Oberon and Titania, as in fact they do, to leave the ground and fly off into the night. The success of this scene, underlined the failure of the others except for the first angry meeting of Oberon and Titania—"Ill met by moonlight, proud Titania." At that wonderfully contrived moment, where Titania and Oberon come face to face, the production caught the full measure of Shakespear's poetry.

Moments like this and the unusual combination of dancing and acting in a few characters make the Old Vic production worth seeing and discussing. There is little doubt that the dancing added a great deal to the dream-like quality of the play.

Peter Brinson.

In New York

THE Duchess of Kent and Sir Roger Makins, British Ambassador to the United States, were prominent among the large number of notables and dignitaries that were on hand for the premiere of the Old Vic's production of *A Midsummer Night's Dream* at the Metropolitan Opera House during late September. Also on hand were the drama critics of the leading New York daily newspapers since, apparently, it was the company's and Mr. Hurok's wishes that the production be covered first of all as a play. The dance press was in attendance on the second night but, as we go to press, their reviews have not yet appeared.

Though the chief function of this report is to comment on the dance aspects of the production, it must be added that the play, as such, was not at all well received by the drama press. Part of this, perhaps, is due to the fact that the Mendelssohn score (lovely though it is in sections) actually impedes the flow and action of the play

itself. At times, too, the score seems a duplication of the essence of the play and merely duplicates the dramatic themes rather than enlarging upon them.

Perhaps because of this feeling of repetition and duplication the ballets by Mr. Helpmann and Mr. Ashton did not come across as strongly as they might have had the production been otherwise conceived. Though one New York drama critic termed this play "a thirteen-ton tombstone," this reviewer found the physical magnificence of the production superior to anything else in the New York theatre at the moment. Actually, we have not had anything to equal the splendour since the last visit of the Sadler's Wells.

In the earlier sections of the play one felt that Helpmann's *ensembles* were marking time to the music rather than being the aerial figures they represented. Ashton's "Nocturne," however, added somewhat the air of grace and fantasy despite the fact that some of the music was most unrewarding as a dance score. Helpmann's choreography for the third act palace scene was considerably more effective than his earlier group numbers. Moira Shearer was lyric, exquisite and in top dance form and this, added to the pleasure of seeing her again, more than made up for the fact that her speaking voice was not always audible in the cavernous spaces of the Met. From a dance point of view, it also must be added that Phillip Guard, as Puck, added immeasurably to the rythmic flow and integration of the performance. Oftentimes, in fact, his fleetness seemed to add a much needed sense of motion.

Save for a few undesirable seats, the New York engagement was sold out before the premiere and, from all accounts, the same will hold true on the company's tour across the United States. **Arthur Todd**

The cast of A Midsummer Night's Dream *on their arrival in New York. Michael Benthall (producer), Robert Helpmann (choreographer and Oberon), Moira Shearer (Titania), Stanley Holloway (Bottom). Photo: B.O.A.C.*

A Soldier's Tale at Edinburgh

THE same chance combination of talents made possible the production of Stravinsky's *The Soldier's Tale*. There are only four characters—The Princess played by Moira Shearer; The Devil—Robert Helpmann; The Soldier—Terence Longdon; The Narrator—Anthony Nicholls. It is a ballet-drama running for an hour, whose stage directions say should "be read, acted and danced." Therefore, apart from the narrator, each of the actors should also be dancers. Because of this it is very rarely performed as laid down.

Stravinsky himself describes the subject of the piece in his book *Chronicles of My Life*:

"We set ourselves to work. Afanassiov's famous collection of Russian tales provided me with the subject of our performance. For the purpose of our theatre we were particularly drawn to the cycle of legends dealing with the adventures of the soldier who deserted and the Devil who comes to carry off his soul. The cycle was based on folk stories of a cruel period of enforced recruitment under Nicholas I, a period which produced many songs known as *Rekroutskia,* which expatiate in verse on the tears and lamentations of women robbed of their sons.

"Although the character of their subject is specifically Russian, these songs depict situations and unfold a moral so common to the human race as to make an international appeal. It was essentially this human aspect of the tragic story of the soldier destined to become the prey of the Devil that attracted Ramuz and myself."

The first performance of *The Soldier's Tale* took place on September 1918, at the Lausanne Theatre, under the direction of Ernest Ansermet. The present production, newly translated by Michael Flanders and Kitty Black, is produced by Gunther Rennert with choreography by Robert Helpmann, settings by Alfred Mahlan and costumes by Ita Maximovna. At Edinburgh there was never any doubt about its success. It had the quality of theatre one dreams about.

Helpmann's Devil dominated the performance. This is a role (sometimes played in a mask so that its dancing-acting quality can be doubled) which allows his personality and stage-craft full expression. At times he almost threw the production out of balance because Terence Longdon is not a dancer and moves crudely by comparison when it comes to continuing the story in movement. For the Princess, Helpmann uses dancing as he used it in *A Midsummer Night's Dream*—to emphasize qualities of beauty and lightness.

This *Soldier's Tale*, in fact, was not only a rare theatrical experience but emphasizes, like Benthall's production of *A Midsummer Night's Dream*, the special contribution of the actor-dancer to the theatre. **P.B.**

What's to be done with junior?

by CLIVE BARNES

(continued from Page 21)

formation of the Sadler's Wells Theatre Ballet are either no longer valid, or at least are not pressing necessities as they were in 1945. What then is one to do with the Sadler's Wells Theatre Ballet? Is it needed? Could its grant be better used by the Sadler's Wells Opera or even by Ballet Rambert? These questions are not, I trust, in any sense impertinent.

Of course the Theatre Ballet is vitally needed. In the first place the National Lyric Theatre as a whole (not that it is a whole) has a duty to uphold that conception of its fairy godmother Lilian Baylis, of a people's opera house. With a People's opera house must come a People's ballet. Very many of the people in London and in the Provinces for whom the Sadler's Wells Ballet was founded can no longer afford to see it in its new home—that was hardly the intention of its foundation.

Yet that is a sentimental reason which probably carries little weight in the modern world. Of vastly more importance is the role the Theatre Ballet could play in stopping the national ballet from picking up the vices of a state company as well as the virtues. The Theatre Ballet can with its vitality provide an insurance policy against the lethargy which inevitably threatens to overtake every state institution.

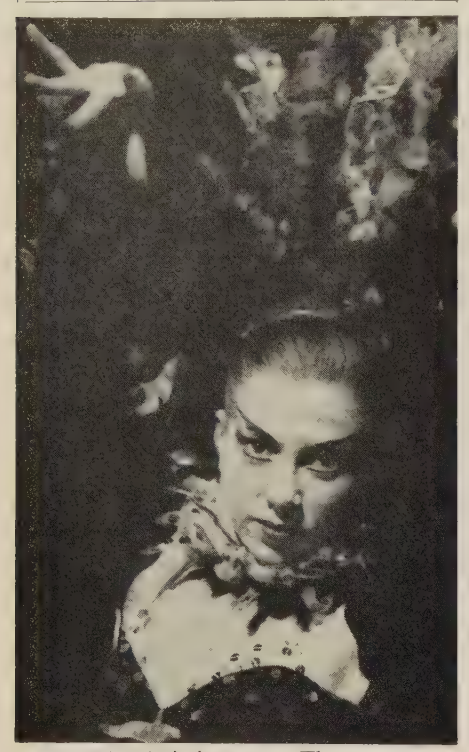
It must build for itself a tradition of experiment, not the examining kind of experiment undertaken to decide whether X or Y is worthy of moving on to better things, but the questing type of experiment that must always be the life-blood of any art-form. The experiments that Covent Garden, by its very nature and size, is prohibited from attempting.

How is this to be achieved? Your guess is as good as mine, and I trust that Dame Ninette de Valois' is a lot better. But were I to give a personal opinion I would start by changing the company's name. The Vic-Wells Ballet is a name not without honour in the land; were it to be adopted by the Theatre Ballet it would be no more charmingly inappropriate than calling the company at Covent Garden the Sadler's Wells Ballet; it would stop the confusion that the nearness of the two existing titles undoubtedly arouses; and it would serve as a declaration of independence for the younger company.

Then I would try to ensure that the company had a firmer artistic direction—to be reflected in the production of a few more ballets like *Harlequin in April*. I would appoint a full-time Director to the company who could give it his or her undivided attention. I would engage a permanent principal choreographer (Cranko or possibly Rodrigues are the obvious choices) and in addition mount as many ballets by the leading choreographers, British and foreign, as finances and circumstances would allow. I would appoint the best teacher (someone of Volkova's standing) I could find as ballet mistress. While I would encourage certain dancers to move from the Wells to the Garden and vice-versa, for the most part I would try to persuade dancers of the Theatre Ballet to make their career with that company. Finally I would speak to a few of the company's dancers and help them to forget that they are underpaid infant prodigies. Then having done all that, at least *I* would know the answer to "What is the Sadler's Wells Theatre Ballet?"

What's that! You disagree? Never mind, I'm sure you'll find yourself in the most distinguished company.

Dancer you will know



In Variations on a Theme.
Photo: de Marney

AUDREY NICHOLLS

Born Queensland, Australia. After early training in Australia she came to England and joined Ballet Rambert in 1953. *Became listed soloist in* 1954.

Principal creations: Flame-Girl in Variations on a Theme. *Principal roles: Moyne in* Giselle; Pas de Trois *in* Swan Lake; *Leading Coryphée in* Gala Performance; *First Song in* Dark Elegies; *Polka in* Facade; *also dances in* Simple Symphony, Fireflies *and* Movimientis.

WE all glibly talk of English or British ballet but it is extraordinary how many of our leading dancers come from outside the British Isles. Audrey Nicholls is a typical example of the latest generation of Commonwealth dancers making their way in British ballet.

Coming from Australia she made her debut with the Ballet Rambert last year, but it was not until the 1954 Sadler's Wells season that she really made her presence felt. Pert and pretty, with a youthful *brio* that is given ample opportunity in such ballets as *Simple Symphony* and *Movimientos,* one of her first significant parts was that of the Leading Coryphée in *Gala Performance.* Following on the memorable cameo given by Mary Munro in this role, her performance was unaffectedly gay and silly.

When John Cranko mounted *Variations on a Theme* he selected her for the Flame-Girl, her first important creation. Her crisp dancing as that flirtatious and incendiary lady was noteworthy. She has also danced the First Song in Tudor's *Dark Elegies.* Although the sombre grief of this ballet is not yet completely within her compass, her performance was good enough to hint at a range beyond the insouciant soubrette roles for which she seems to have been cast by nature.

Getting it down

A case for DANCE NOTATION as a means of preserving our most important ballets for posterity.

IF there exists in the ballet a person more rare than the choreographer, it is the notator, or dance-scribe. As far as I know, not one of our major companies employs an official notator to record the ballets of existing repertoires. It is probable that a ballet master is on the pay-roll or one or two such who rely upon each other's memories, or perhaps the dancers' memories; but no notator, no records, no scores; only fallible, unwritten, human memory.

Since usually, whatever the incident, a dozen onlookers will see the same thing slightly differently, some grossly indifferently, and will remember a given sequence in varying degrees of vagueness, it is not difficult to imagine the kind of fun that must go on in rehearsal room when a revival is in the process of reconstruction.

The utterly careless and irresponsible predicament, with everybody wracking brains to bring back what has slipped through their fingers, (for dance dissolves into thin air as quick as thought and leaves no tangible mark) is a wearing, time-wasting dilemma, the ultimate danger of which is the irrevocable loss of the authentic qualities of our classics.

While these classics stay with us by the uncertain thread of human memory the future will be precarious. A change of heart or a change of hands, financial crash, a disbanding followed by a period of inactivity, and our ballet might be halted. It has happened before many times. I hear the cry going up; "Few ballets are worthy of survival." How true! But would it not be a worthwhile endeavour to try and preserve the rare ones that are?

Should ballets be forgotten?

I do not find myself in agreement with Noverre when he says that a ballet should be performed, seen, enjoyed, and forgotten about. Dance is no more ephemeral than music in essence, but whereas musical scores have been piling up since the 11th century giving us a vast heritage of musical treasure, our dance archives hold scant records of ballet works. Ballet has never grown up because it is illiterate. Without a complete and detailed movement-score the ballets of the masters cannot live and be recreated with any degree of authenticity, and whole phases and traditions have become lost to us. A notated dance script would become the permanent scaffolding of the future; the indelible foundation of survival.

Our ancestor of the dance Raoul Feuillet who was born in the 17th century was the first notator. He based his method upon the musical stave, using letters of the alphabet to denote the various steps. Since Feuillet notators have tried with varying success to make recordings of the dance-works of their time. Most of their attempts were not scientifically based, but rather clumsily devised plots of symbols and diagrams that for the most part appear to have expired, or gone out of use with their authors. No doubt the caligraphies and codes devise by these pioneers of dance script were adequate for the simple posturings and figures of the Court Dances; but because they were invented to deal with the characteristics of the dance movement, rather than the mechanics of movement, they were not adaptable to a variety of styles.

Up to the present time it appears that no ballet master of the classical style has ventured beyond a personal makeshift method of jotting down in shorthand squiggles and directional plots, the steps and patterns he desires to remember. His method has been to record in varying degrees of inefficiency the land-marks of a constructed ballet to jog his memory, which with the assistance of a few key links will fit the whole together, somewhat in the manner of a jig-saw puzzle; but with parts missing that have to be filled in from memory or imagination.

The invention of the moving film, suggested a helpful means of recording, but it does not dispense with the need of a written script any more than an orchestral record could replace the use of a score. A film record provides an account of a particular interpretation of a particular performance. As such it has great historic value, but as a documentary record of the choreography it is incomplete. The amount of distortion seen through the film eye, caused by angle and focus, will give no accuracy of detail; and indeed much evidence will be missing. It seems likely that the three-dimentional film will give a far greater degree of accuracy, and will probably prove an ideal medium of individual performance, but even so an impersonal detailed documentation is the only means of preserving a whole work intact, and of providing the complete data for identical reconstruction.

The late Nicolas Sergueff, to whose efforts at recording (derived I believe, from a method devised by Stepanov in the late 19th century) we owe the existence of the greater part of our classic repertoire, was inexplicit and variable to a degree. It is plain that he knew the landmarks, and possibly the overall design, but the rhythms, the patterns, and the styles, he appears to have improvised from hazy memory, and changed at random with each new reconstruction. Since Sergueff guarded his scores with the utmost secrecy, treating them as his copyright, and giving access to no one his method may be said to have become extinct with his death.

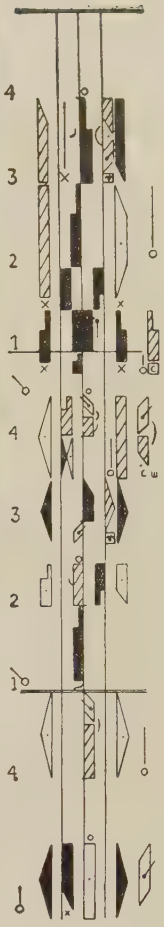
Sergueff's contribution

Without Sergueff's charts and love of preserving, our repertoire of classics would be thin indeed. The jewels of antiquity pre-19th century are no more than the stumps of archaeological ruins; whereas. . . . I was going to say, if a comprehensive method of scripting and reading ballets had been put to common usage since the time of Feuillet our libraries and repertoires would be the more replete, and our ballet of today the richer; but what has disintegrated into thin air cannot be revived. Of more moment now, is what will happen to our modern classics. Are they also to be allowed to expire and vanish into oblivion through lack of initiative, and general unconcern?

Truly the prospect of tabulating dance movement into a shorthand caligraphy is a ponderous one. It is obvious that no really satisfactory method could be found until the particular and numerous movements of

by
JOHN GREGORY

Stroboscopic picture of Diana Adams of New York City Ballet performing a phrase from Balanchine's 'Concerto Barocco.'
Photo: Paul Nodler



On the right appears the exact notation of the movements shown in the above photograph, written by Ann Hutchinson, Director of the New York Dance Notation Bureau. The Notation is read from bottom upwards.
(Illustration by courtesy of Time Magazine*)*

every part of the body were analysed and tabulated. The complexity of the human body with its elaborately contrived system of hinge, rotary and multiple joints and the infinite variety of movements it encompasses presents a formidable task for the analyst and recorder. To give a complete and accurate record of a dance movement, it is not only necessary to indicate the shape of the step but the time the movement takes and it's direction in space; and this applies not only to the legs, but to the whole body.

These intricate difficulties present an inexhaustible field of study for the dance scientist. To such a one as Rudolf Laban we should offer our admiration and gratitude for his work in investigating the principles of human movement and evolving space theories upon which he founded his universal system of writing movement. And one has to admire also the small handful of energetic and devoted workers in England, Germany and America who are carrying out Laban's theories in a practicable and progressive way.

As easy as shorthand

It is probably easier to stand on one's head than learn notation. But according to Laban's disciples Albrecht Knust in Germany (who calls the method 'Kinetography'), Ann Hutchinson in America (who has adopted for the method the title of 'Labanotation'), Sigurd Leeder and others in England for whom I believe it is just 'Notation,' they all testify that the method is no more difficult to learn than a course of shorthand, but like languages it is easier to learn when one is young.

I would say from my observations and elementary knowledge of it's workings that it calls for a particular type of brain, methodical, mathematical and analytical; with a draughtsman's sense of precision and accuracy. In practice it requires patience and industry in writing, and a sharp remembering eye for reading. Both these facilities develop rapidly with concentrated application. When the mind is atuned the subject provides most enjoyable study.

I introduced the teaching of notation in my school for one year: and was reluctantly obliged to abandon it temporarily owing to lack of facilities, of which not the least was economic. Out of an adult student class of ten pupils, two girls proved themselves extremely gifted and made excellent progress: two did only moderately well; two girls and two boys did not apply themselves. I considered the experiment as far as it went reasonably satisfactory.

Dancers don't work scientifically

Had not the gifted ones departed early (as is so often the case) on their professional career, they would have put their knowledge to practical use in scripting the school ballets. The possibilities of notation usually reach dancers too late; when there is no longer any incentive to learn. Their brains which have never been used to analytical study or text-book work, do not lend themselves easily to the considerable mental concentration required. Unfortunately so many dancers work instinctively rather than scientifically, and as they grow older any form of intellectual study becomes quite beyond their capacity. It means, I think, that in the education of the dancer notation studies must commence at not later than nine years. It should become a priority subject for children studying ballet professionally. They should be given not less than two classes weekly in reading and writing.

British Ballet should give notation a chance. It must begin in the schools with the young, and become an indelible part of the dancer's accomplishment. Here is an experiment of vital importance, which I feel the *Sadler's Wells School is equipped to deal with. If an organised plan were put into action now, I believe that in a few years the state of ballet might be revolutionised, and the dividends payable to posturity would be incalculable.

Examples which show the way

As it is, the problem of notation remains complex and unsatisfying in many respects; but only by steadfast industry, only by attacking these problems energetically and scientifically can we hope to establish a permanent structure, a continuing tradition without gaps, and so secure the integrity and intrinsic worth of our wonderful art.

Musical notation is by no means perfect, or satisfactory in every respect. It has defects or insufficiencies in spite of nine hundred years of continuous usage and invaluable service. This fact should be an encouragement to all who are interested in the progress of dance notation. The scoring of dance is more baffling in many ways than the writing of music.

In dance the human body represents an orchestra in itself, each part of the body equivalent to an instrument that fulfills some part in a concerted action. It follows that the orchestrating of a complete ballet covering every movement of every single performer is an undertaking of outsize proportions that requires many hours of labour, and a great deal of paper.

It is a colossal task which nevertheless has been accomplished more than once in recent years. Albrecht Knust has recorded full length ballets for the Staatsoper, Munich; Sigurd Leeder has scored the Jooss classics, and reconstructed them from his recordings; Ann Hutchinson has scripted ballets of Balanchine and other works. These are real achievements the worth of which have yet to be fully comprehended and appreciated. These shining examples of selfless industry should give us confidence in Laban's notation; and the powers that be, should do no less than honour these specialists by giving them all possible facilities to go ahead with their researches: and their work of preserving our balletic masterpieces.

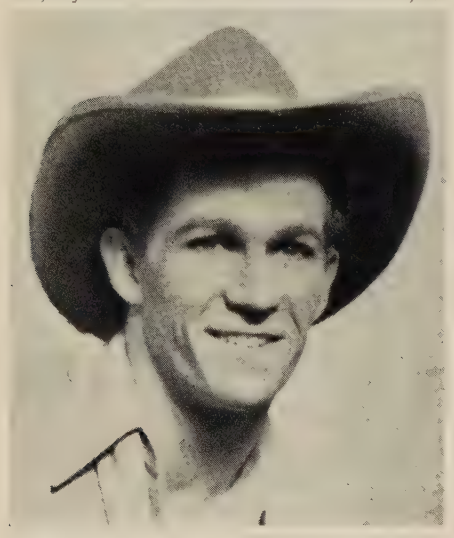
**Since this article was written it has been publicly announced that Labanotation will shortly be introduced into the curriculum of the Sadler's Wells Ballet School. This is a decision of the highest importance—and though one must not expect miracles—it may well prove to be the starting point of a new era of progress.*

Next month, John Gregory together with his wife, Barbara Vernon, start a new series of articles on the *Steps of the Dance*. In their previous series of articles, the work at the *barre* was considered in every detail. The next six articles will be on Centre Work starting with *Adage*.

IAN STUART

IAN STUART, the leading dancer in the new musical, *Happy Holiday*, has been one of the first men to model his style to suit the requirements of the new sturdy ballet in musicals. Five foot nine and stockily built, he is ideally suited to dance the part of the hero now that heroes in American musicals are growing ever tougher.

Perhaps the key to Stuart's character lies in that he is first and foremost an athlete. He spends as much time at practice in a gymnasium as in a class room. As a boy he was junior champion boxer in the Northern Counties and runner up in the Northern Counties junior diving championships. The war found him in the Gordon Highlanders and, by the time he was invalided out, he had reached the rank of C.S.M. Altogether an unusual record for a ballet dancer.



Right. Ian Stuart in the film Happy Go Lovely.

Below. As Curley in the ballet from Oklahoma.

On his release, he found it difficult to readjust himself to his pre-war job in scientific research. But it was by the merest chance he ever became a dancer. A friend happened to suggest it and, although such an idea had never before even crossed his mind, it made an immediate appeal to him. At a time, as he deprecatingly explains, when companies were hard up for men due to conscription, he was accepted by the Anglo Polish Ballet Company.

He has never studied intensively at any ballet school but has learnt practically all he knows simply by picking up the steps at rehearsals and during the actual performances.

He prefers to concentrate on what is essentially masculine, such as the *double tour*, rather than aspiring to excel at high extension that is of such primary importance to a girl. In the same individual way, he has aimed at a balanced physical development, exercising muscles not only below but also above the waist.

After two years with the Anglo Polish Ballet, he left for the ill-fated production of *The Birdseller*. But it was during its brief run that he was spotted for *Oklahoma*. Although, to begin with, he was only given a small part, he was also understudy for the leading American dancer, who was to stay just until the show was safely launched. After a few weeks he took over the part of Curly, the cowboy, in the ballet. After this, it seemed only natural for him to be cast for the dancing Texan Sheriff in *Zip Goes A Million*.

Happy Holiday is a British musical that gives Stuart highly suitable dancing roles. He appears in three dream sequences as a virile character.

Harry Stone

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Deep water in the Lake

by DAVID HUNT

The Swan Lake—Ballet Suite (Tchaikovsky). Philharmonia Orchestra (Robert Irving). HMV CLP1018. 1 12 in. 32*s.* 4½*d.*

ANYONE attempting to sort out the various recordings from *Swan Lake* will soon find himself in very deep water. Not only are there so many bits and pieces that our productions of the ballet leave out (Covent Garden gives us about three quarters of the entire score), but, largely due to the haphazard manner in which the ballet came into being, there are many other considerations (such as the correct order of the various dances and telescoping of some numbers) that must be taken into account.

Like *The Sleeping Beauty, Swan Lake* had its beginnings in a family entertainment—a little children's ballet based on the *Swan Lake* legend and danced by Tchaikovsky's small nieces and nephews, the children of his favourite sister, Alexandra Davidov. This was in 1871 at Kalenka in the Ukraine. Three years later the score was greatly enlarged and much of the original material replaced by more ambitious writing in keeping with the large-scale dramatic ballet the composer had in mind. The only production Tchaikovsky ever saw was the makeshift Bolshoi staging of 1877 with Reisinger's choreography. The music, incompetently conducted by a near amateur, was cut to ribbons and many of its inspired pages omitted on the grounds that the music was "not sufficiently danceable" and replaced by excerpts from other composers' ballets. Two years after Tchaikovsky's death Petipa ordered the score to be brought to St. Petersburg, and, on looking through it, immediately realised its greatness. The Maryinsky productions that followed came much nearer to the composer's intentions, but even then not all the music was choreographed.

Recent attempts in the USSR to produce the ballet as Tchaikovsky might have wished have involved the orchestration of a mass of material from the original piano draft and subsequently deleted by him. The debate continues among a host of Russian musicologists, choreographers and, one presumes, various elderly experts who claim to remember every detail of not only the 1895 version but the "authentic" one of 1877 as well. Perhaps the publication of the definitive score now being prepared in Moscow will help to clear up the muddle and also provide answers to some intriguing points. How is it, for example, that the famous *swan* theme is almost identical with the *swan* motif from Wagner's *Lohengrin*? Can such a similarity be mere coincidence?

On records, Fistoulari's *complete* performance on LXT2681-2 roughly corresponds with what can be heard at Covent Garden. Of the score's 39 musical numbers, Fistoulari leaves out some half dozen including the *Neapolitan Dance* and the notorious Minkus interpolation—the solo for Odile in the so-called *Black Swan pas-de-deux*—both of which are danced at the Garden, but gives orchestrations of the piano pieces, Op.72, Nos. 11 and 15.

This new release has: Act 1: 1—*Introduction;* 2—*Opening March;* 3—*Waltz in A Minor;* 4—*Final Peasant Dance* (*Danse des Coupés*); 5—*Finale.* Act 2: 6—*Dance of the Little Swans* (*pas-de-quatre*); 7—*Pas-de-deux.* Act 3: 8—*Czardas;* 9—*Spanish Dance;* 10—*Neapolitan Dance;* 11—*Mazurka;* 12—*Pas-de-deux* Nos. 1 and 2 (i.e. the *Black Swan pas-de-deux* as written without the extra Minkus solo and the usual coda taken from the Prince's solo from earlier in the act); 13—*Finale.* Act 4: 14—*Entr'acte;* 15—*Dance of the Cygnets;* 16—Scene; 17—Entrance and Despair of Odette; 18—Entrance of the Prince, Storm and *Apotheosis.*

Of these, the items I have numbered 10, 14, 16 and 17 are omitted in Fistoulari's recording and, whereas Fistoulari abridges Nos. 5, 13 and 18, these movements are here given in full and for the first time on records in this country.

The playing of the Philharmonia has far greater finesse and sharper attack than we usually get from our ballet orchestras and, as one might expect, Irving's *tempi* are the same as at Covent Garden. So also, unfortunately, is his somewhat metronomic beat which is often much too unvaried to avoid rhythmic monotony. The approach is too "English," too lacking in temperament. Where, for instance, below the elegant waltzing surface of the marvelous *A Minor Waltz* (surely the most symphonic waltz ever written) is the menace, the brooding passion? Yet the final scene is allowed all of its broad sweep and is thrillingly put across. And of course, as is always the case with large portions of *Swan Lake* when heard away from the ballet, one must make allowance for the fact that, great though the music is, it needs the stage action more than, say, Delibes' ballet music does, to make its full effect. For although the dramatic tension is maintained by Tchaikovsky through even the quieter passages, there are many sections where the musical interest is deliberately subservient to something wonderful that should be happening on the stage.

The recording is crystal clear and sumptuous but should have been given dividing bands between the separate movements. Charles Reid's excellent programme note, while avoiding mention of where the various pieces come in the ballet, is an exception to the general rule of rehashed platitudes that are usually the case in ballet music issues. Even if Irving does not make as much of the glorious music as might be wished for, this is nevertheless an important *Swan Lake* issue.

Creation of the world in Jazz

La Création du Monde (Milhaud). Les Concerts de Chambre (Fernand Oubradous). One side of Felsted L89002. 1 12 in. 36*s.* 5½*d.*

ROLF DE MARE'S *Ballet Suédois*, a company about which little mention is made nowadays, provided in the four years of its brief existence beginning in 1920 an important outlet for some of the most advanced experimental activity in ballet music and décor.

Darius Milhaud, in addition to collaborating with four others of the group of composers known as *Les Six* in the writing of the score for the ballet *Les Mariés de la Tour Eiffel*, provided the music for two of the most controversial of the Ballet Suédois' productions, the mystical *L'Homme et son Désir* and *La creation du Monde.*

Produced in 1923 with choreography by the company's artistic director and choreographer, Jean Borlin, *La Création du Monde* had décor by Léger and told the story of the Creation in terms of negro mythology.

Milhaud had at the time recently returned from a visit to the United States where he had been fascinated by the music of negro jazz-bands and his strikingly imaginative and vivid score drew directly on negro jazz for its inspiration and idiom.

It is a marvellously intricate and rythmically fascinating piece of writing that cries out for choreography. Listening to this compelling and excellently recorded performance made me wish that Dame Ninette de Valois would revive the version of the ballet she arranged for the Camargo Society in 1931 and which was later added to the repertoire of the Vic-Wells.

On the reverse of the record are fine performances of Milhaud's *La Cheminée du Roi René*, a suite for wind quintet written in 1939, and of five of the *Saudades do Brazil*, piano pieces dating from 1920 and based on Brazilian tangos.

Margot Fonteyn as Odette in Le Lac des Cygnes *in which she scored her biggest triumph in Paris. Photo: Houston Rogers*

Massine made Berlioz fantastic

Symphonie Fantastique (Berlioz). San Francisco Symphony Orchestra (Pierre Monteux). HMV ALP1137. 1 12 in. 36*s.* 5½*d.*

FOR those who saw adequate performances of it, Massine's ballet will always come vividly to mind whenever the *Symphonie Fantastique* is played. Unlike Massine, who saw no cause for shame in entering completely into the music's opiate dream-world and accepting the composer's own detailed programme as the only logical key to the work, many conductors seem to miss the romantic point and concentrate more on the work's *symphonic* aspects than on the fantastic.

Like Van Beinum on Decca LXT2842, reviewed in July, 1952, Monteux is here more concerned in presenting the five movements as a symphonic entity than evoking all the richly romantic images the music is capable of yielding. Of the two conductors, Monteux has the lighter touch yet fails to suggest the magic of Berlioz's ball-room by rushing the waltz movement off its feet. The thin and often indistinct recording cannot compete with the brilliantly engineered Decca. A Beecham recording of the *Symphonie* would, I think, emphasize the shortcomings of all the versions that has so far been issued.

Prokofiev's first for Diaghilev

Chout—Ballet Suite (Prokofiev). *The Three Cornered Hat: Neighbours' Dance, Miller's Dance, Finale.* St. Louis Symphony Orchestra (Vladimir Golschmann). Capitol CTL7062. 1 12 in. 36*s.* 5½*d.*

THE first of Prokofiev's ballet scores for Diaghilev, *Chout* (*The Buffoon*) was commissioned in 1915, when the 24-year-old composer was still practically unknown outside Russia. The fantastic scenario, based upon a Russian folk-tale from the Archangel region, was apparently Prokofiev's own idea. The score was completed by 1917, but by then Diaghilev had begun to tire of *bizarrerie* for its own sake and had it not been for the painter Larionov's enthusiasm for the project, the ballet's Paris première in 1921 might never have taken place.

Larionov saw in the music an ideal opportunity to give expression in ballet form to his own vividly colourful decorative style inspired by Russian peasant art, and persuaded Diaghilev to allow him to carry out not only the scenery and costumes but also the choreography, with the dancer Slavinsky as his assistant. The result was a failure but the music did much to establish Prokofiev's quickly growing reputation.

This record gives nine of the 12 episodes from the ballet which Prokofiev later put together in the form of a concert suite. The performance captures all of the score's high-spirited and grotesque quality to hilarious effect; and although there is more than enough of the music to satisfy most people, it is a pity that for the sake of completeness the rest was not given. This is especially so when one considers that the reverse is devoted to performances of three of the dancers from *The Three Cornered Hat* which can already be had in superb Decca and Nixa recordings of the complete ballet. The recording reproduces the bright orchestral palette of both composers to perfection.

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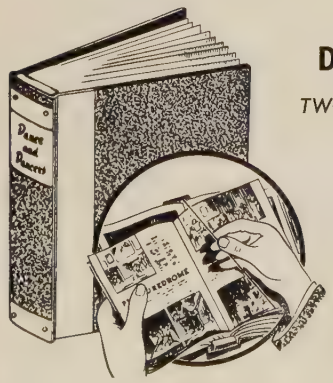

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NEW BOOKS

Ninth annual outing

The Ballet Annual Ninth Edition, Edited by Arnold L. Haskell (Adam and Charles Black, 21s.).

A VOLUME whose main value is that it records the events of the past year must necessarily vary in interest in the light of the importance of the year which it records. When Mr. Haskell, in his introduction, states that "for the present writer *Idylle* was the performance of the year," then it becomes pretty obvious that the year has not had anything earth-shaking to offer. Not that one has anything but praise for George Skibine's equine triangle but I am certain that Mr. Skibine himself would be the first to admit that that the year might possibly have produced something more profound (not that profundity was what Skibine was aiming at). However since *Ballet Annual Number* 8, we have seen The Royal Danish Ballet (reviewed far too briefly), Martha Graham (not much liked by Arnold Haskell but loudly praised by Richard Buckle in his re-printed *Observer* notices) and Charrat's *Les Algues,* the advent in England of that remarkable Mr. Peter van Dijk, a number of sensational appearances by Soviet Dancers, not to mention a great many magnificent performances from Fonteyn. No, not such a bad year really!

The high spots of this year's annual are a wonderful article by Karsavina on Diaghilev and a new feature "As others see us," in which France (Olivier Merlin), America (John Martin) and Denmark (Svend Kragh-Jacobsen) take a look at the Sadler's Wells Ballet. Merlin admires our discipline, Martin regrets that America has no Arts Council, and Kragh-Jacobsen issues a timely warning about the danger of everbody taking too much for granted which, let us hope, some people will heed.

There is also the usual collection of reports from all over the world of which by far the best are by Marie-Françoise Christout (we try not to be prejudiced!) from Paris and Ann Barzel from America. More than full justice has been done to the Paris Opera Ballet by Ivor Guest, while one almost gets the impression that our own Sadler's Wells Ballet has spent a year in idleness.

The volume is well-indexed (when are we to get the promised index of the first seven volumes?) and the photographs are better chosen, laid-out and reproduced than ever before. The gossipy pictures of G. B. L. Wilson have made a welcome return and he has also contributed some of the best actual-performance pictures to be seen for a long time—of the young Soviet students at the Stoll Theatre.

The mixture is as before but no less agreeable for that, but don't be put off by the very odd coloured picture on the front cover which in no way resembles Violetta Elvin in *Sylvia.* As Duggie Byng, that great cabaret artist, would say about an Egyptian Mummy, "Although the wrapper's very plain there are better things inside."

Know your Nipon

Japanese Theatre by Faubion Bowers with a foreword by Joshua Logan. (Peter Owen, 30*s.*).

WITH the advent of a company of Japanese dancers in our midst and the possibility of others in the not-too-distant future, it becomes imperative that we should know more about all the forms of theatre in Japan. There are so many conventions and stylisations that if we do not have at least a rudimetary knowledge of it all, we might find ourselves not so much up the proverbial gum tree as up the traditional pine tree.

The two main forms of Japanese traditional theatre are the Noh plays which are the classical lyric dramas dating back to the 14th century and the more popular Kabuki dance-dramas dating from the 17th century.

In addition there are, of course, innumerable religious, ritualistic and other dances of court and folk-dance origin; the most important of these are described in full. It becomes obvious that movement—dance and mime—plays a vital part in all forms of Japanese theatre and a greater understanding of it might well inspire our contemporary dance creators.

The present volume should be a most useful guide to this ancient art of which so little is known in Europe. Not only is everything clearly explained but the extracts and descriptions of some of the plays give an idea of the Japanese approach to life and fantasy. Every side of the theatre—historical and modern—is fully dealt with. There are many illustrations and two exciting colour photographs by that fine designer Isamu Noguchi (responsible for Balanchine's *Orpheus* and several works for Martha Graham). Thoroughly recommended to those who would know more of dancing to the rising sun. All those who are thinking of going to the season of Japanese Ballet at Princes Theatre (see Ballet Dates, page 38) would do well to study this book beforehand. Their enjoyment of it all will be far greater.

Notation from the master

Principals of Dance and Movement Notation by Rudolf Laban. (MacDonald and Evans, 10*s.*).

HERE, several months after his American disciple, Ann Hutchinson, brought out her *Labanotation,* is Rudolf Laban's much briefer booklet on the principals of Notation. The layman will have little difficulty in understanding the Hutchinson volume, but it will take Lisa Ullman, Sigurd Leeder and all the King's men to make the master's booklet clear to me. However as containing the words of the inventor of this system of dance and movement notation, it obviously has great value to all would-be notators. There are a number of extending diagrams which means that the text can be read and the diagrams looked-at at the same time. **P.W.**

Contemporary music for Paris Opéra ballets

Phèdre

FROM internal evidence *Phèdre* would seem to have been created in accordance with Lifa's aesthetic theories first outlined in 1935 in his *Manifeste du Choréographe* and the highly organised polyrhythmic ground-plan of Auric's fascinating score invented not by the composer, but dicated by the choreographer. Be this as it may, as was the case with the gamelan-like percussive accompaniment for *Icare*, the rich complexity of Auric's rhythmic scheme gives unlimited opportunities for dance invention —far too many opportunities in fact than Lifar has cared to use. And grafted on to this ever-changing rhythmic and metrical framework is an equally highly organised tonal structure. Strong influences are heard throughout of *Le Sacre du Printemps* and the more sadistic sections of Strauss's *Elektra*.

There is an effective lyrical interlude for the *pas-de-deux* of Hippolytos and Aricia. Otherwise the rest is powerful, heady stuff, a violent, writhing snake-pit of sound that piles climax on dynamic climax. The result, because Auric's effects are cleverly calculated, retains the dignity of tragedy and avoids giving the listeners a headache—but not perhaps those seated in the immediate vicinity of the percussion department. And all this from the composer of the delicious score for *Les Matelots*!

Nautéos

JEANNE LELEU'S score for *Nautéos*, like the greater part of the ballet music heard during the Opéra season, provides the dancers with a strongly marked rhythmic accompaniment. But the rhythm is too unvariedly square for so long a ballet; and the style and thematic material are so derivative that one's attention is not held.

Debussy's *La Mer* has obviously served as the model for the greater part of the writing, with Ravel's *Daphnis et Chloé* coming a close second and bits of *Petrouchka, Firebird,* Chabrier and Hindemith's *Mathis der Mahler* popping up here and there.

The most interesting section of the score is the dance for the villagers: a highly effective use of an authentic Greek folk-tune from Macedonia, the colouring of the original being successfully carried over in the harmonic translation from its original pentatonic to the whole-tone scale. Otherwise the nearest the composer gets to the Mediterranean is Massenet.

The orchestration is agreeable enough for all its lack of originality, but comes perilously close at times to a Hollywood film-score glossyness.

Les Mirages

SAUGUET as a ballet composer is at his best when distilling the subtler mood essences, blending the palest moon colours to evoke the opalescent, nocturnal magic of *La Nuit,* or lightly touching in the gentle pathos, the sad tender gaiety of *Les Forains.*

Cassandre's imaginative scenario for *Les Images* therefore leads one to expect the best of Sauguet, but except for the first few wonderful moments when the palace of the Moon, Queen of the Night is musically established in mystery and imagination, the score comes as a distinct disappointment.

The musical component of *Les Mirages* is never less than an extremely competent piece of writing, tuneful, strongly rhythmic and its division into self-contained musical numbers eminently suited to Lifar's particular type of choreographic treatment. But the thematic material (which in the case of Sauguet is usually all-important in deciding the character of the music) is surprisingly commonplace.

The calypso for the dance of the merchants, for instance, not only irrevocably destroys whatever atmosphere has already been created, but in its context, such an out-and-out junketing with fashionable popular idioms comes as an inexplicable lapse of taste on the part of so gifted and sensitive a composer.

David Hunt

Nina Vyroubova in the title role in Phèdre, *one of the ballets from the Paris Opéra repertory discussed in this article* (*see also* 15). *Photo: Fred Brommet*

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

Beriosova's second Beauty

SECOND performances, unlike thoughts, are rarely best. It is observable that whereas a dancer making his or her debut in a role can frequently by some hidden emotional process, surpass all expectation, the second performance is all too often a let-down and that the original standard will only be re-attained by the third performance by which time the portrayal will have generally settled down to its general level. Having cursed my luck for being out of the country when Svetlana Beriosova made her debut as Aurora in *The Sleeping Beauty*, I was grateful to have the opportunity of seeing her performance during the company's recent autumn season, but as it was a second performance my anticipation was tempered with wariness.

I can still clearly recall Beriosova's debut in this country on November 29, 1947, at the King's Theatre, Hammersmith, dancing with Metropolitan Ballet. Partnered by Paul Gnatt she performed the Aurora's last Act *pas de deux*. She struck me at the time as being all arms and legs and reminded me, so my diary says, of a young filly. Seven years is a long time in the career of a dancer and I was anxious to see how my young filly danced that *pas de deux* today.

After her first Act I felt disappointed—was this the performance that had launched all those paens of praise from my colleagues last summer? After a superbly eloquent entry her sixteen-year old Princess proceeded to radiate nothing more substantial than charm, and even technically the Rose Adagio, for example, was not as sure as it might have been. But after this unsteady beginning the rest of the performance fulfilled all my hopes. Her fine dancing in the Vision Scene subtly differentiated between the elusive phantom and the flesh-and-blood Princess.

Her final Act, with its taxing *pas de deux* and variation, was beautifully performed. The classic simplicity of her line, the complete absence of affectation in her execution, and the beguiling graciousness of her manner were most attractive, but what made her performance memorable was the sense of dedication she brought to the *pas de deux*.

Here one felt was a classical *pas de deux* excitingly danced, but beyond the mechanics of dancing was this sense of tender dedication, of betrothal to her Prince. Admittedly the exulting grandeur of Fonteyn at this point is more appropriate to Tchaikovsky's music but that matters less than that here is a young dancer who realises that one can express in classical dancing emotions other than relief at difficulties overcome and trepidation at those yet to be mastered. There is little more distinction in merely dancing Aurora than comes from reading the past of Hamlet in a flat monotone.

Distinction can only come from the expression that is put upon the blank choreographic notation of the role, and it is in Beriosova's powers of expression that rests her promise. At the moment her emotional range is far too limited, suffering as it must do from immaturity. However another seven years should take care of that; already the "young filly" of 1947 has proved herself a thoroughbred.

Heaton's Giselle

ANOTHER performance I missed during the summer, and was glad to catch up with, was Anne Heaton's Giselle. Heaton first danced Giselle during the company's last American tour, and made her Covent Garden debut in the role during June of this year. Her portrayal bears the marks of careful thought, and presents Giselle very much as an earthy, peasant girl. That this interpretation of the part is valid can be shown by Yvette Chauviré's exposition of the same reading, but where the French ballerina is careful to point out the unbalance of Giselle's temperament, Heaton was merely intense, which is not in itself sufficient to sustain the character. Even so there was much to praise in her first Act including a movingly acted Mad Scene, which would gain by being more closely related to the music, or if you prefer it, "danced" rather than mimed. Her dancing was well-controlled although, largely it appeared through the fault of the conductor, she fluffed the end of her variation.

Heaton's second Act also had some affinities with Chauviré's almost realistic approach, and here her dancing was excellent. Like the French ballerina she stressed the fact that she was a fresh recruit to the ranks of the phantoms and had an air of corporeality hanging about her like a shroud. This interpretation of Giselle as half-woman, half-wili, if well played, can never fail to lend a peculiar poignancy to the situation. Her dancing had *ballon* and a delicate execution, but needs to acquire the flitting speed that seems to mark Giselle as an apparition.

Giselle is an unusal, and perhaps not altogether well-advised, choice of ballet for a young dancer dancing her first ballerina role. Heaton quite possibly owes this opportunity to the success she has recently shown in *Les Sylphides*, but early in her career she showed signs of developing into if not a ballerina at least a classical soloist of considerable merit. In view of her distinctive qualities it might be interesting to see her in other ballerina roles, possibly starting with Odette.

Field acts with sincerity

BERIOSOVA in *The Sleeping Beauty* and Heaton in *Giselle* were both partnered by John Field. A newcomer to the role of Albrecht, his Florimund is an old friend. In both parts he acts with intelligence and great sincerity, even though his first entry as Albrecht was a trifle too floridly operatic. He partnered his two young dancers with unobtrusive strength and consideration, his lifting being especially praiseworthy. His dancing as Albrecht was to be preferred to his Florimund. An accomplished dancer, who is incidentally the only dancer in England who to my knowledge can unfailingly produce an *entrechat-huit*, his work lacks elevation and needs more fire. At its best his dancing possesses virility and attack, at its worst a kind of wavering uncertainty about which he looks as embarassed as the audience feels. In both of these roles his dancing was somewhere in the middle of the scale between these two extremes.

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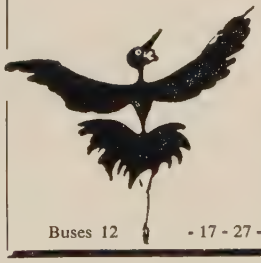

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Neither Field nor his two partners Beriosova and Heaton received much assistance from the conductor. It is curious that when most daily newspapers send their music critics to cover ballet at Covent Garden those erudite gentlemen do not comment on the one aspect of the performance to which their specialised talents make them peculiarly fitted to give constructive criticism—namely, the frequently deplorable standards of orchestral playing that accompanies ballet at the Opera House. Possibly they feel, like so many others, that the music to ballet is not of paramount importance. As a result we are treated to irregular *tempi* and slip-shod playing (particularly from the Brass section) in performances that are neither fitting partners to the dance nor even satisfying "concert-hall" interpretations. Possibly no one would call the Covent Garden Orchestra one of the world's great orchestras, yet we have heard it under such conductors as Kleiber, Gui and Kempe, or, to bring the matter nearer home, Ansermet and Lambert, give splendid performances.

Miller and Charicaturist

I seem to remember that when Leonide Massine appeared with the company as the Miller in his own ballet *The Three-Cornered Hat* a student called David Butterfield used to play one of the walk-on parts as a Beggar. Perhaps I am mistaken because now that same David Butterfield, known today as Blair, is himself dancing the Miller, one would almost have sworn that he could never have seen Massine in the part. Not that David Blair does not dance the role well, indeed I suspect that in many ways he *dances* it better than did Massine on his last appearance, but what has he to do with the Miller of Alarcon's delightful fable? Where is the attractively, ugly little man, coarse and ribald, of legend? Blair dances the famous *farruca* as though it were a display piece in a revue; his whole characterisation has more in common with Cranko's Captain Belaye than Massine's Miller. In the past Blair has shown a rare gift of intelligence and already he can dance the choreography (his footwork is superb) now all he has to do is to apply his intelligence to the role's interpretation. With any luck most of the rest will look after itself.

Gerd Larsen gave a somewhat routine portrayal of the Miller's wife. She ought to wear a black wig over her blonde hair. John Hart marched through the work as though he was in a different ballet—a better ballet, Massine's ballet.

Both David Blair and Desmond Doyle have appeared as the Caricaturist in *Mam'zelle Angot*. Blair I missed, but am assured from many quarters that he had considerable success in the role. Parts of Doyle's performance were remarkable. His solo in the first scene could have been better, his dancing is sometimes a little uncouth, but his entry into the Aristocrat's salon and his subsequent arrest were brilliantly done. Technically he is one of the strongest male dancers in the company and his elevation often provokes gasps from the audience, but his partnering needs improvement (certainly it did in this) and his presentation requires a certain polish.

C.A.B.

New Giselle Number 2

PAULINE CLAYDEN, the only other Giselle of the short autumn season, has many of the qualities that should make her perfect for the role but somehow her performance turned into a series of promising moments which never quite developed. For instance, although she gave a very good impersonation of a simple peasant girl she never gave any reason as why she should go mad. This linking of ordinary behaviour with madness is one of the most difficult tasks a ballerina has to achieve in *Giselle*, Act I. Clayden's madness and death were touching when they came but never heart-wringing.

Her dancing all through this act was competent which is just what one would expect from someone who has danced so many Fonteyn roles with success. But in both acts her dancing lacked the style which we have come to consider essential in this role.

It is not Clayden's fault because she has not had enough time to get the feel of the role. One wonders exactly how wise it was to put two newcomers into this important role for the only two performances of the ballet during a season. When *Giselle* is having a bit of a run and all the ballerinas are dancing it in turn, then it is an excellent idea to try somebody out preferrably at a matinee. There is also another side to this point: September is a month when London is full of visitors who flock to see the Sadler's Wells Ballet, their disappointment can perhaps be understood if in one of the world's greatest ballets they only see two soloists being tried out. It is unfair on the visitors and unfair on the company. Perhaps it might be a good idea for the Theatre Ballet to have a production of *Giselle* for a stamping ground. Then when a dancer has proved herself there, she can be honoured with a performance at Covent Garden where perfection is expected and paid for.

Alexis Rassine who has often made Albrecht one of his best roles, gave a rather uneven performance. His characterisation lacked unity and his dancing appeared to be under-rehearsed. Lack of rehearsal can be the sole explanation for a mediocre performance by the rest of the company. Only Pamela May as Bathilde brought any style at all to the proceedings. The orchestra played as though they were seeing the score for the first time, and the lighting made James Bailey's fine settings look like an amateur production of *Babes in the Wood*. Under such circumstances, it is a miracle that the principals managed to give any sort of performance at all.

Sparkling Coppelia for the end

AS Brian Shaw was undergoing an operation for appendicitis, the final night of the season underwent a change of cast. Instead of Margaret Dale and Brian Shaw as Swanilda and Franz in *Coppelia*, Svetlana Beriosova and Phillip Chatfield were substituted. It was splendid performance all round, possible the best that this ballet has had since its revival early in the year.

Beriosova has not appeared to be too happy in the new *Coppelia* at Covent Garden; when she was with the Theatre Ballet she gave some of the best performances in the Swanilda role seen in a British production. With this most recent performance she has returned right back to the top of her form. She gave it with gaiety plus a ballerina quality which is possibly the ideal way of interpreting Swanilda. In the second act, in Coppelius' workshop, she was at her best.

All through she was very well supported by Philip Chatfield as Franz. He has overcome a certain gawkiness in the first act and his acting had very considerable charm. His dancing was virile and manly, and he gave admirable support to Beriosova.

In any company that purports to be of a nationistic nature, it is frequently the older members in the not so spectacular, though no less important, roles that give the necessary quality. The Sadler's Wells Ballet now have several of these people—Pamela May who can always be relied upon to bring authenticity to any role, Harold Turner who makes a fine Pickwickian Mayor in *Coppelia*, and now John Hart.

Hart's Coppelius has developed into an outstanding and very personal creation. He is a rather jolly person not unnaturally irritated by the pranks of the local boys and girls. Quite different to the sinister person of some interpretations or the pathetic frustrated old man of others. Hart's Coppelius is just right for his own physique and character. He appears to have distorted his own characteristics to the demands of the role rather than to superimpose anything completely at variance with his nature. The result is something that is wholely plausible and in the round.

Again, as with so many works given during the last season, the *corps* looked under-rehearsed. This may be due to the fact that there are so many new faces appearing on the Covent Garden stage. Naturally one is very glad to know that there are new dancers being given a chance to appear on the stage but is it right that they should become detrimental to the whole performance? Better surely to have a smaller *corps de ballet* that is good, rather than a large one that throws a number of spanners in the work of the whole.

YUGOSLAV DANCERS

DANCERS from Yugoslavia are becoming old friends now. We have seen companies at the Folk Dance Festivals at the Royal Albert Hall, at the International Eisteddfod at Llangollen, at the Cambridge Theatre and at Sadler's Wells. The company which Mr. Gorlinsky has been touring the British provinces, and the Royal Albert Hall on October 3, was similar in form to all the others.

But whereas previously the dancers have had a colourful background of other folk dancers or the advantages of a theatre with its special lighting, they had here to dance against the background of rows of seats and the Albert Hall organ. It needed, on this occasion, an inordinate amount of imagination to conjure up the rugged mountains and landscape against which the dances would be given in their native country.

The numbers derived mainly from Slavonia, Serbia and Dalmatia and Crotia. Though they never fail to raise great enthusiasm they did tend to become monotonous as the evening wore on. Always effective is the *Vrlika Reel* in which there is no music, the only sound being that of the dancer's feet. Then in the *Bunjevac Bachelor's Dance* the noise of bells attached to the men's boots was most attractive. Lively and popular was *The Shop Reel* for three men, one of whom does a kind of sword dance around a knife stuck in the ground.

The most interesting of the lot was *The Shquiptar Suite* which closed the first half of the programme. The archaic dance-forms have been preserved in Shquiptar folk-lore. This life cycle—work and marriage—shows the oriental influence of the long Turkish rule. Colourful also were the four dances from Posavina, one of which is customarily performed on St. John's Day.

As all these dances are credited with a choreographer, it might perhaps be a good idea if in future they were arranged more theatrically. The character of the dances need not alter but a more varied and occasionally more dramatic presentation would make the whole thing less like a folk-dance recital and more interesting to the average theatregoer.

P.W.

TELEVISION

ETUDES

Given by the Ballet of the Théâtre National de l'Opéra de Paris on October 10. Choreography by Harald Lander. Repiteur, Jules Oudart; Designed by Michael Yates. Orchestra conducted by Robert Blot. Adapted and produced by Charles R. Rogers.

Cast

MICHELINE BARDIN, JOSETTE CLAVIER, MICHEL RENAULT, PIERRE LACOTTE, and *Mlles:* Rayet, Even, Collement-Amiel. *M.* Descombey, Touroude, Duflot, Jodel, Duthoit, Blanc.

The Prologue

Ballet Mistress—Felicity Gray, *Little Girl*—Carol Wolveridge, with *Misses* Whiteside, Marks, Perschky, Turner, Warren, George, Domingo.

THE dancers of the Théâtre National de l'Opéra de Paris are not infrequent visitors to British television. This was no less than their fourth appearance in this country. They gave Harald Lander's

Two young dancers of the Royal Danish Ballet from the Danish documentary film, Ballet Girl *which was shown at the Edinburgh Festival.*

The slight story of a young girl who takes some shoes to a member of the Royal Danish Ballet, shows how she joins the company and her early routine. It is an excuse for some delightful shots of the interior of the Royal Theatre, school and stage. Many stars of the company appear and excerpts from an actual performance of Bournonville's Conservatoire *are given.*

It was produced and directed by Bjarne and Astrid Henning-Jensen. Produced by Ford Foundation and the Danish Government Film Committee.

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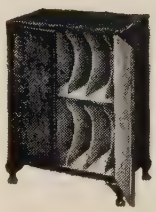

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revised version of the ballet *Etudes*, which he originally devised for the Royal Danish Ballet in Copenhagen.

Although *Etudes* was one of the best received of the company's repertoire, whilst they were appearing at Covent Garden, it was however with a certain amount of apprehension that I awaited the television production. It is essentially a large ballet, which should not be condensed to suit the requirements of television if it is going to suffer in the process. It has a large cast and needs a large stage, though little scenery is required. Charles Rogers, the producer, overcame most of the difficulties through judicious handling of the cameras and lighting, so it was in the nature of a triumph that the ballet achieved such a high measure of success.

The programme opened entertainingly with a film sequence devoted to the exploration of Paris—the wide boulevards, the Arc de Triomph, Nôtre Dame, the Gendarmes, the Metro, finally coming to rest in the Place de l'Opéra, with the Opera House in the foreground.

We were then taken through its stately portals into one of the rehearsal rooms, where Felicity Gray was giving a children's ballet class; though one child was late. Naughter than the rest, she was sent into the corner. Falling asleep, the ballet then unfolded as her dream, a dream of hopes and aspirations. From the hours of practising at the *barre*, she finally emerges as a ballerina of grace and poise, as the metamorphosis of the butterfly from the chrysalis. This first scene although it conveyed the aim of the ballet, was a trifle overplayed. Too much emphasis was laid on the spoken word.

For the greater part of the action the cameras wisely elected to photograph the ballet, without making too much use of close-ups; so many fine tableaux were formed which needed to be appreciated in their full beauty.

The ballet was dressed entirely in black and white. The two colours, although strongly contrasted were difficult to show at the same time on the screen due to lighting difficulties; those in black created a pleasanter effect on the eye.

The dancing maintained a high standard throughout, Michel Renault's technique was splendid, his *tours en l'air* being particularly effective; Micheline Bardin danced attractively, though at times her *port de bras* appeared a trifle stilted; Pierre Lacotte is one of the most improved dancers in the company, his performance was a vast improvement on his previous television appearance when he was a guest artist in one of the *Ballet for Beginners* series. His elevation is now at times almost breathtaking.

Special mention must be made of the most brilliant orchestration of Czerny studies by the Danish composer, Knudage Riisager.

Yugoslav National Dancers

Given on September 26. Produced by Christian Simpson.

ALL the richness and colour of the Slavonic dance was captured in this exciting production of Christian Simpson's. There were the Reels from the South Eastern heart of Serbia, the Posavina dances from Croatia, all executed with matchless precision and terrific attack; particularly attractive to watch were the male dancers with their nimble footwork and tremendous enthusiasm for the dance, whilst the girls looked most decorative in their white headdresses.

The Folk songs were most effective and altogether it was an exhilarating experience. Perhaps this company will be persuaded to appear on television again before they return to Zagreb.

Nicholas Baker.

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AMERICA

Ballet Theatre's Tour

BALLET THEATRE'S cross-country tour started in Princeton, N.J., on October 26 and 27, where the company premiered a new ballet, *Cradle and All*, choreographed by Valerie Bettis to music by Kenyon Hopkins. In addition, Ballet Theatre has added Miss Bettis' *Streetcar Named Desire* (originally composed by Valerie Bettis for the Slavenska-Franklin Ballet) to the repertoire. For this premiere, Miss Bettis took over the role she created for Mia Slavenska and Igor Youskevitch was seen in the part that was formerly danced by Frederick Franklin.

Alicia Alonso, who is touring South America with the Ballet Alicia Alonso this autumn will return to Ballet Theatre after the first of the year as will Melissa Hayden, who is now on maternity leave. Nora Kaye, of course, is back with the company and Erik Bruhn, from the Royal Danish Ballet, will be back for another season as will be John Kriza.

Ballet Theatre will celebrate its fifteenth anniversary with a three-week season at the Metropolitan Opera House, starting April 12. This will be the company's first major New York season since the autumn of 1952, when Alicia Markova was its guest star.

Ballet Russe de Monte Carlo

THE newly re-activated Ballet Russe de Monte Carlo, under the direction of Sergei J. Denham, opened its 1954-55 transcontinental tour in Baltimore on October first. During this season, it will visit 102 cities, giving 175 performances, ending in Montreal on April 16, with no New York engagement for its present season.

Headed by Maria Tallchief, on leave from the New York City Ballet, and with Frederick Franklin and Leon Danielian as the chief male dancers, the company also includes Nina Novak, Yvonne Chouteau and Gertrude Tyven together with Irina Borovska, a newcomer from South America. Other male dancers are Alan Howard, Victor Moreno and Fernando Schaffenberg. Frederick Franklin is again ballet master and Ivan Boutnikoff is musical director.

Two new ballets were premiered by this company this month. The first was by Leonide Massine, the company's first choreographer-in-chief, *Harold In Italy*. This "symphonic ballet," to the Berlioz score, was designed by Bernard Lamote and had its world premiere in Washington, D.C., on October 8. Franklin and Danielian will alternate in the title role.

The other new work, premiered in Baltimore, was a ballet version of *The Mikado*, choreographed by Antonia Cobos and with designs also by Mr. Lamote. Other works in the repertoire are Massine's *Gaite Parisienne*, *Beau Danube* and *Capriccio Espagnol;* Balanchine's *Ballet Imperial;* Fokine's *Shéhérazade* and *Les Sylphides;* Antonia Cobos' *Madronnos* and Ruthanna Boris' *Cirque de Deux* as well as *Swan Lake*, *The Nutcracker* and *Coppélia* from the standard repertoire.

Opera Ballet

ZACHARY SOLOV, choreographer of the Metropolitan Opera, has announced the engagement of Mia Slavenska as guest ballerina for the coming season. She will make her first appearance of the season on opening night, November 8, when she appears in the triumphal ballet in *Aida* which has been staged by Solov.

Rudolf Bing, general manager of the Metropolitan Opera, has announced that a new, forty-five minute ballet has also been commissioned for M. Solov. Entitled *Vittorio*, it is to be choreographed to a score composed of lesser known music by Verdi. This narrative work is to be set in three scenes and Esteban Frances has been engaged to design the décor and costumes and the Verdi music is to be arranged by Julius Berger. This will be the first independent ballet production mounted for the Metropolitan Opera season since Solov became its choreographer. It will also be his first classical ballet, his only previous ballet being the delicious romp *Mlle. Fifi*, which he created for Alexandra Danilova.

Solov himself will appear as principal male dancer at times throughout the season in addition to composing new ballets for *Orfeo* and *Ballo in Maschero*. His *corps de ballet* will total thirty-six dancers this season, twenty-five girls and eleven men.

New and promising opera ballet plans are also noteworthy in the New York City Opera's impressive season which is also under way. This year the company has two choreographers, Sophie Maslow and Charles Weidman. Miss Maslow, who created the dance sequences for *The Dybbuk* in 1951, also will be responsible for the choreography for *Aida*, *Carmen*, *Die Fledermaus*, *Falstaff* and *Hansel and Gretel*. Meanwhile, Weidman, who served as choreographer for the New York City Opera from 1949 through 1952, returns to stage the dances for *The Love of Three Oranges*, *Faust*, *Cenerentola* and *Tales of Hoffman*.

Markova In California

WHEN Alicia Markova returned to America in late August, she stopped over in New York for only a few days before continuing on to Los Angeles for a pair of performances at the Greek Theatre where she was partnered by Milorad Miskovitch. Appearing in a series of solos and *pas de deux* as they did in London last Spring. Once again the West Coast critics tossed all of their superlatives at Markova, hailing her as "the always incomparable Markova."

As we go to press, it appears more than likely that Markova will be guest star on one or more major nation-wide television programmes before coming back to London for her special Christmas season performances.

Festival Ballet Arrives

THE London Festival Ballet, of which Anton Dolin is artistic director, started its trans-continental series of performances in Canada early this month. This tour will take the company all the way to the West Coast and back before they make their New York appearances. These, strangely enough, have been booked into the Brooklyn Academy of Music. Here the company will give three performances on February 18 and 19.

National Ballet of Canada

THE only New York appearances of the National Ballet of Canada, under the direction of Celia Franca, are also scheduled to be held at the Brooklyn Academy of Music on March 25 and 26. These will be the company's second appearances in the United States, their first being made during the summer of 1953 at Ted Shawn's Jacob's Pillow Dance Festival series.

Spanish Dancers

DURING October, two groups of Spanish dancers started four-week seasons. The first, De Cordoba and his Ballet Argentine, opened a month's engagement at the Forty-eighth Street Theatre on October 10. This was the company that has been appearing in South and Central America during the past year and which just completed a triumphant engagement at the Teatro Tapia in San Juan, Puerto Rico. The second company, Ballets Espagnols, recently arrived in America after its engagements in Argentina, opened at the Mark Hellinger Theatre on October 31, with Guillermo Cases, who just came over from Spain, as its new musical director.

In Brief

HANYA HOLM has relinquished her interest in the Truman Capote musical, *House of Flowers*, due in December, and it now appears more than likely that George Balanchine may be hired to stage its dances after he completes a similar chore for the revival of *On Your Toes*, starring Zorina, which opened on October 10.

The five ballerinas of the reformed Ballet Russe de Monte Carlo which is now on a lengthy tour of the United States.

L. to R. Irina Borovski, Gertrude Tyvan, Maria Tallchief, Nina Novak, Yvonne Chouteau.

★ *LOOK*

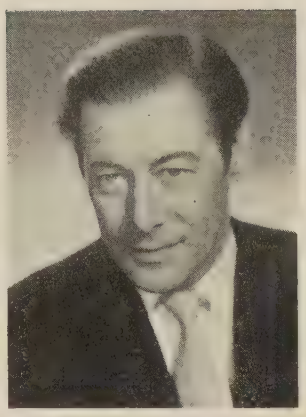
for

REX HARRISON

in

Bell, Book and Candle

on the November



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PETER GLENVILLE on Directing a Rattigan play; Scrapbook of COLE PORTER'S shows; Norman Marshall on the OSCAR WILDE CENTENARY; J. Hutchinson Scott on New Canadian Theatre; How St. Joan was produced at The Arts; Personality of the Month: COLE PORTER; Supplement of new plays including *Separate Tables, Bell, Book and Candle, The Matchmaker, Party Spirit;* Back cover picture of RUTH GORDON in *The Matchmaker;* To-morrow's lead: KENNETH WILLIAMS; The Wanstead Players; Kidderminster Rep; Bristol Old Vic School; Reports from correspondents in New York, Paris Berlin, Vienna, Rome Madrid, Switzerland, and more than 50 new pictures.

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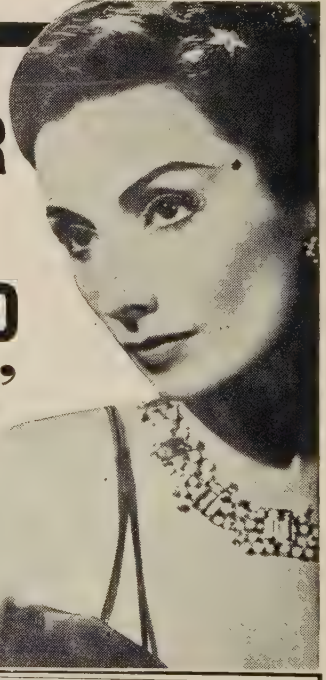

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The Marquis de Cuevas rehearses Skouratoff and Moreau in the new ballet, Duo, *for which he supplied the idea. This work went into the repertoire of Grand Ballet du Marquis de Cuevas at the Sarah Bernhardt Theatre on October 5. Since the Paris season opened it has been announced that the Marquis de Cuevas was knocked down by a taxi and is suffering from serious injuries.* *Photo: Lido*

A new principal dancer with the Grand Ballet du Marquis de Cuevas—Génia Melikova. Several other new principal dancers have joined the company recently—Sonia Arova who dances in Prince Igor, *and Belinda Wright from Festival Ballet.* *Photo: Lido*

RENEE JEANMAIRE had the central role in Max Liebman's one and a half hour original musical comedy television production that was broadcast coast-to-coast on October 23.

DAVID THIMAR, originally a member of the Ballet Russe de Monte Carlo and, for the past five years, dance director at Chicago's Highland Park Music Theatre, has been named as choreographer for the musical version of *Serena Blandish*.

PAUL HAAKON, who has been in California for the past five years, has joined the touring Jose Greco company. Best known as a ballet dancer, Mr. Haakon is also considered a distinctive Spanish dance technician as well.

THE New York *Herald-Tribune's* dance critic, Walter Terry, is the author of the recently published *Star Performance: The Story of the World's Great Ballerinas*. Included in this gala biographical array are Markova, Fonteyn, Tallchief, Danilova, Pavlova, Taglioni and Elssler.

IN the not-to-distant future it is more than likely that dance will play a more important role in the special events programmes held in General Assembly hall at the United Nations. A semi-circular, demountable stage is being designed for this big, spherical hall. Costing $25,000, and the gift of Thomas J. Watson, chairman of the International Business Machines Corporation, this stage, claimed to be large enough for ballet, will take up an area of a thousand square feet. **Arthur Todd.**

FRANCE

Mrinalini Sarabhai

AN expression of a mystic cult, of a religious litany, the Hindu dance reveals, slowly but surely, the secrets of a thousand-year-old civilization. And certainly no one can make the initiation easier or more attractive than Mrinalini Sarabhai, as the recent visit of her company to the Théâtre des Champs-Elysées affords fresh proof.

Leaving aside the *Manipuri* and the *Katak*, the dances presented are essentially of the *Kathakali* style and—especially *Bharata Natyam*—more graceful. Founded on the symbolism of the hands, they consist for the most part, together with harmonious evolutions and *terre à terre* steps, of a succession of *mudras*, or placing of the fingers and the eyes. According to ancient tradition, every part of the body has a part to play in this sophisticated art, in this kind of silent language.

While the first part of the performance brings together several innovations and pure dances, the second recounts two poetic and religious tales, and to a certain extent this introduction familiarises the Parisian public with the undulating attitudes and the fundamental rhythms of this mysterious art.

The delicately elegant *Sari*, a *pas de deux* is interpreted with great strictness by two danseuses Fayalakshmi and Sukanya. Then, in *Tillana*, Mrinalini Sarabhai seeks to show off her sculptural poses and the rhythmical combination of her steps. To the suppleness of her slender fingers, she adds a dominating grace, a velvety depth of expression, a plastic perfection.

A sensitive interpreter, she showed herself to be an intelligent choreographer as well, gathering about her six dancers and six musicians of quality. Among the former, particular mention should be made of her partner, Chathunni Panicker.

Kuravanji evolves the dramas danced in the temple of Tangore, the renowned cultural centre. It is a poetic and easily understood story. A young girl, who is in love with the King, whom she has seen passing in a procession, is in despair. Her friends try to console her and send a message to the king, a message which a gipsy predicts will be well received. If the details of the choreographic symbolism are not easy to perceive, the eye is at least charmed by the complexity of the lines, as it is also in *Maya*, a philosophical tale which includes a very curious harvest dance. Each carrying a stick, the dancers turn and cross each other, continually striking their intertwined sticks with various rhythms, thus conjuring up in a strange way certain basque dancers.

Vicente Escudero

FOR the first time for many years, the acknowledged master of Spanish dance technique. Vicente Escudero reappeared in Paris, giving a series of performances at the Théâtre des Champs-Elysées early in September which lived up to their title of "A Fortnight of Pure Flamenco Art." Leaving aside the folklore of the other provinces of Spain —Castile, Catalonia, Aragon—it was in fact solely a manifestation of *flamenco*, that is to say *gitano*, exclusively Andalusian.

Without seeking to produce a show, Escudero is assisted only by two *danseuses*, but he has managed, with an unusual merit, to assemble a group of very talented guitarists and singers, faithful interpreters of the *cante jondo*, who for a few days left their native land.

Pepe el de la Matrona, Perico el del Lunar, rather ill at ease in the glare of the spotlights, gave proof of an astonishing musical and racial quality, free from every spectacular artifice. Their raucous lament, with unexpected inflexions, are punctuated by the *pizzicati* of the guitar, by the hollow vibrations of beaten drums.

Juan Varea and Rafael Romero improvise on popular, and often tragic, themes with surprising virtuosity. For one must not forget that for the *afficianado*, to sing is to shed tears, and that the *cantaor* is appreciated for the eloquent depicting of his personal misfortunes: misery, unrequited love. *"Digo mis penas cantando porque cantar es llorar."*

From the dance point of view, Escudero's visit attracted great interest because he was once the partner of Argentina. Despite his age, he who preserves the orthodox Spanish choreography still retains an astonishing *Zapateado*. Caronita Garcia performs the well-known Fire Dance from Falla's *L'Amour Sorcier* with great expression, while Rosita Duran posses a fiery temperament, mobile features and a supple tension which give distinction to her *Faruccas* as well as to *Taranta* and *Soleares*. All three dances are happily combined in the *Danse du jeu de l'amour*.

Grand Ballet du Marquis de Cuevas

DURING a fortnight's season at Deauville, a new ballet by Bronislava Nijinska was created, arranged to Chopin's *Piano Concerto in E minor*. The principal performers in this work of pure dance were Rosella Hightower, George Skibine and a newcomer, Génia Melikova, who is to take the place of Kathleen Gorham.

Rosella Hightower, who is expecting a baby, will be absent from the stage for some time, and did not take part in the Paris season which opened at the Théâtre Sarah Bernhardt on October 5, when, among other works, Nijinska's *Bolero*, to Ravel's music, will be given, as well as a ballet conceived by the Marquis de Cuevas himself with a Carzou setting.

This is called *Duo* and has choreography by Paul Goube with Moreau and Skouratoff as the principal dancers.

Belinda Wright, recently with Festival Ballet, has joined the company, and at the moment is scheduled to dance the *Nutcracker pas de deux* and also *Tarasiana* with Golovine.

Ana Ricarda, who has been away from the company for some months owing to trouble with her ankle, has returned and is appearing in her own works. Later in the season, possibly in November, she will mount a new work. This is to be on a Chinese theme and will be decorated by a Chinese designer. In order to get the authentic atmosphere in the work, Ricarda has been making an intensive study of Chinese dance and movement.

After the Paris season, the company will tour North Africa later going to Cannes for the usual spring season.

News in brief

FROM October 1 to 15, a company of 115 presented *Mazowsze*, a programme of Polish folk song and dance, at the Palais de Chaillot.

ON September 18 and 19, in the terraced gardens, in the shadow of the floodlight Cathedral at Chartres, Serge Lifar took part in a programme entitled *Fleur de France*, together with Béatrice Dussane of the Comédie Française.

LESLIE CARON is to start work shortly, in Paris, in some scenes from the film version of the American musical comedy, *Latin Quarter*.

Marie-Françoise Christout.

Ballet Dates

SADLER'S WELLS BALLET
on tour

October
28 Teatro San Carlo, Naples
November 2
5-7 Teatro Cominale dell' Opera, Genoa
9-10 La Fenice, Venice
15 New Theatre, Oxford
22 The Hippodrome, Bristol
29 The Palace, Manchester (2 weeks)
December
13 Royal Opera House, Covent Garden

SADLER'S WELLS THEATRE BALLET

October
25 Grand Theatre, Leeds
November
1 Theatre Royal, Hanley
8 Alexandra Theatre, Birmingham
18 Sadler's Wells Theatre, London
Programme at Sadler's Wells
November
18 *Cafe des Sports, Lady and the Fool, Carnaval*
19 *Cafe des Sports, Lady and the Fool, Carnaval.*
20(M) *Sylphides, Lady and the Fool ,Cafe des Sports*
25 *Sylphides, Blood Wedding, Pineapple Poll*
27(M) *Carnaval, Pineapple Poll, Cafe des Sports*
December
1 *Lady and the Fool, Harlequin in April, Cafe des Sports*
4(M) *Sylphides, Harlequin in April, Carte Blanche*
7 *Carnaval, Blood Wedding, Lady and the Fll.*
10 *Sylphides, Harlequin in April, Cafe des Sports*
11(M) *Cafe des Sports, Carte Blanche, Pineapple Poll*
15 *Carnaval, Blood Wedding Carte Blanche*
18(M) *Cafe des Sports, Lady and the Fool, Carte Blanche*
22 *Selina* (revival), *Harlequin in April, Pineapple Poll*

BALLET RAMBERT

October
20 Stoll Theatre, London (3 weeks).
in One act of *Giselle* with Ingrid Bergman
in *Joan of Arc at the Stake*
November
29 Theatre Royal, Bath

THE JAPANESE BALLET OF MIHO HANAYAGUI
at Princes Theatre, London, from November 4 (for limited season)

DIAGHILEV EXHIBITION
At Forbes House, Halkin Street (near Hyde Park Corner) from November 3

The entire exhibition, organised by Richard Buckle, from this year's Edinburgh Festival.

VIENNA OPERETTA
with the Dia-Lucca Ballet (soloists, Grete Sellier and Harald Horn)

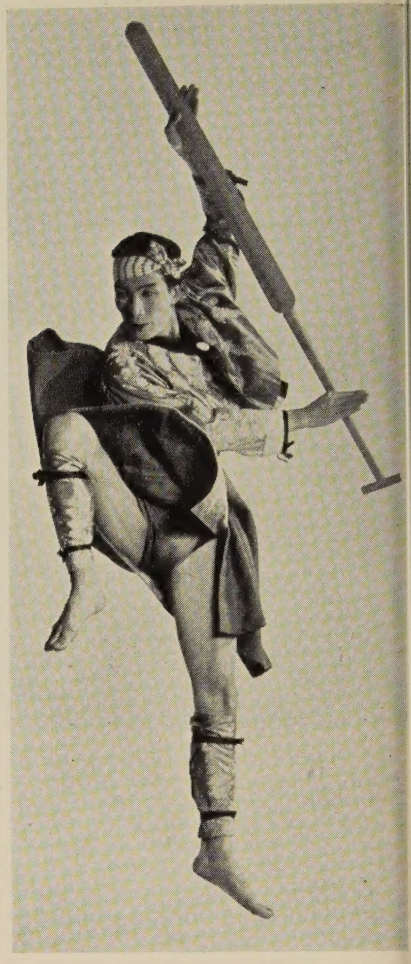
November
1 Theatre Royal, Birmingham
8 Grand Theatre, Leeds
15 Royal Court, Liverpool
22 New Theatre, Cardiff
29 Hippodrome, Bristol
December
6 Pavilion, Bournemouth

CITY BALLET SOCIETY
Lunch time ballet (1.15 to 1.45) at the Arts Theatre, Great Newport Street, London.

November
5, 9, 11 *Sonata in D, Celeste and Celestinha*
12, 16, 18 *As a Phantom, Frolic*
19 *Frolic, Celeste and Celestinha*
(possibility of season extending).

CONTEMPORARY DANCE THEATRE
at Toynbee Hall Theatre, E.1

November
8 British Dance Theatre (guest artists—Ernest and Lotte Berk). *We who Journey, The House that Strindberg Built* and two new works by Ernest Berk.
December
6 Programme by British Dance Theatre to commemorate the 75th birthday of Rudolf Laban. Guest artists will appear.



Miho Hanayagui whose Japanese Ballet starts a limited season at Princes Theatre, London, on November 4. This is the first Japanese company to appear in London since 1939. They will give oriental classics as well as dances inspired by native folklore.

Right. Maseo Takeuchi, the principal male dancer of the Japanese Ballet.

Photos: Nogrady

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested).

MAUREEN THORNTON, Pear Tree Cottage, Jordangate, Macclesfield, Cheshire, wants b.c., m, age 17-19, in Spain. m.a. 16. o.i. opera, Spanish music, literature. p.r.

LORNA SOUTHGATE, 53 Wroxham Road, Sprowston, Norfolk, wants b.c., m. or f, age 13-15, anywhere. m.a. 13. o.i. dramatics, films, sports, art, animals, French. All answered.

MARGARET THORNLEY, 13 London Road, Macclesfield, Cheshire, wants b.c., m, age 17-18, in Spain. o.i. opera, music, ballroom dancing, tennis. p.r.

MERYL HORTON, Goonvean, Thorneyholme Drive, Knutsford, Cheshire, wants b.c., m. or f, age 18-25, anywhere. m.a. 18. o.i. theatre, films, reading, tennis, record collecting. All answered.

CYRIL PETERS, 59 Greenwich Ave., New York 14, N.Y., U.S.A., negro, wants b.c., m, age 19-35, anywhere. m.a. 21. o.i. contemporary literature, music, drama, modern dance. 'Light' correspondence not encouraged, though all answered.

ANA DEDEYAN, 24, Ennismore Gdns., London, S.W.7, wants b.c. in Paris, Geneva, Rome. m.a. 22. o.i. music, all arts. Ls. French.

BRIAN S. BAILEY, 98 Brooklyn Road, Cheltenham, Glos., wants b.c., m. or f. anywhere abroad, age 20-25. m.a. 22½. o.i. modern art, music, sport, international friendship. All answered.

HELEN HUMPHRIES, Nurses' Home, General Hospital, Cheltenham, Glos., wants b.c., m. or f, anywhere. m.a. 19. o.i. music, radio, dancing, travel, arts. All answered.

AUDREY TRENHAM, 20 Derwent Park Road, Moonah, Tasmania, Australia, (ballet student) wants b.c., m. or f. m.a. 18. o.i. music, swimming, riding. Would esp. like to correspond with a student at the Sadler's Wells School, (age 18-20).

COVER STORIES

This month's front cover by Denis de Marney is of Patricia Miller, of the Sadler's Wells Theatre Ballet in John Cranko's *The Lady and the Fool* which will be given during the company's next London season.

MILLER was born in Pretoria, South Africa, in 1927. She studied with Dulcie Howes of the Cape Town University Ballet and Cecily Robinson and Yvonne Blake of the South African National Ballet. With these companies she toured South Africa. Coming to England, she joined the Sadler's Wells Theatre Ballet in 1947. Creating the principal roles in *Beauty and the Beast*, *Harlequin in April* and *Summer Interlude*, she recently created the role of La Caprissiosa in Cranko's *The Lady and the Fool*. Together with Maryon Lane, she is now a principal dancer of the company. She has a good, though not strong, technique which coupled with youthful beauty and an innocent quality provides an unusual combination in a British dancer.

This month's back cover, by Baron, is of Beryl Goldwyn and Alexander Bennett in the first act of the Ballet Rambert *Giselle* in which they are now appearing at the Stoll Theatre, London.

GOLDWYN made her debut at the age of fifteen with the Anglo-Polish Ballet. Six months later, when that company folded-up, she wrote to Madame Rambert asking for tuition and work. Rambert, sensing Goldwyn's promise, allowed her to study at the school free of charge. In 1949 she joined the Ballet Rambert as a soloist and has risen steadily until her Giselle has been acclaimed by all the critics. But it is not only this role which has brought Goldwyn into the limelight but her different approach to varying roles. She can be as gay and vivacious as the Ballerina from France in *Gala Performance* or in *Plaisance* as she can be tragic in *Giselle* or *Dark Elegies*. She is a distinguished addition to the noble line of dancers for whom Marie Rambert has been responsible.

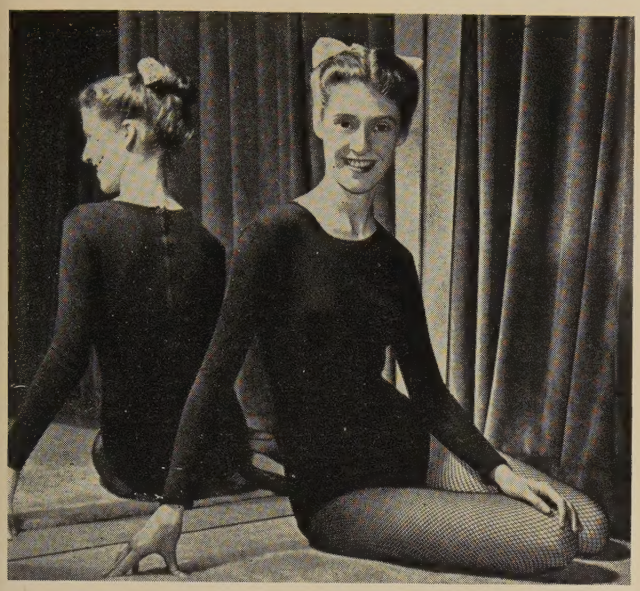
BENNETT was born in Edinburgh and first studied dancing with Marjorie Middleton. In 1948 he was conscripted into the Intelligence Coprs and spent two years in Germany. He went into a branch of the Foreign Office in 1950 but continued his ballet studies with Madame Rambert. In 1951 he joined Ballet Rambert where he has remained ever since rising to become one of the most important British male dancers.

★ LOOK for

Margot Fonteyn and Michael Somes in *The Sleeping Beauty* in Full Colour

(also see page six)

on the cover of the CHRISTMAS (December) number of *DANCE AND DANCERS*. It will also contain a pictorial feature on *DANCERS AND BALLETS OF CHRISTMAS PAST, PRESENT AND FUTURE. DANCING THE CHRISTMAS SHOWS* in pictures. *THE REPRODUCTION OF BALLETS IN AMERICAN MUSICALS* by HARRY STONE. *THE PLACE OF MARGOT FONTEYN IN BALLET HISTORY* by PETER WILLIAMS. *HOW I APPROACH MY ROLES*, a talk between BERYL GREY and CLIVE BARNES. The production of *CINDERELLA* in Russia by EVAN SENIOR. A new series of *STEPS OF THE DANCE* by JOHN GREGORY and BARBARA VERNON. *DANCER IN MUSICALS*—APRIL OLRICH. The first visit of the Japanese Ballet to England (pictures and opinions). New ballets in France. Christmas Quiz. Many new and topical features as well as the usual ones. Be sure of your copy on sale November 25.



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NOVEMBER 1954
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